

A WARREN MAGAZINE

FAMOUS MONSTERS

#187

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SPEAKING OF MONSTERS

THE BEAST WITH GRIN



IT'S AP-PAUL-ING! Why? Because it's **PAUL** Clemens above, doing his beast to entertain you. Read all about the Clemmonster, star of **THE BEAST WITHIN** and long time fan of **FM**, in our "Inside the Beast" Feature in an upcoming issue.

Meanwhile, inside this spooktacular issue, you'll flip when you flip to our color section and view the vivacious visions of the new version of the viviparous **THING** if you "thing" that's creepy, wait until you see George Romero's **CREEPSHOW**. There are also **DARK SHADOWS** hanging over these pages, and we have a brand new feature on the moody monster of machine movies, the thinnest monster of them all, John Carradine. We'll teach you a new, gross-ty way to say your ABC's in the **ALPHABEAST OF HORROR**, give you a shriek preview of the forthcoming scientific **BRAINWAVES**, and treat you to another look at the second **STAR TREK** movie, **THE WRATH OF KHAN**. Khan you take it?

George Romero
Archie



THIS ISSUE DEDICATED TO



GRAY LEVETT

GRAY, together with his partner, Van Woods, has founded Triton Books, a publishing company specializing in science fiction which is going to publish a book about me called, **THE ENCHANTED FOREST**. I figured if I dedicated an issue to him maybe I'd get a free copy of it. I don't, a future FM will be addressed to him.

CALLING ALL FAN PERISS!

The time for the biggest & most widely acclaimed issue of **Famous Monsters**—since it, that is—is not that far away. Less than 2 years before its publication, and I for one am looking forward to its hearse drawn arrival with well-earned breath. And what would make it a more memorable & collectable issue than having 2000 the people's choice? Filled with stories, comments, photos, hearts (not the one that beats that, etc., sent in by the fan press of the world's greatest horror magazine the matter what others may deem). FM is here to live forever. If you'd like to see it size #200 having something between its covers sent in by you, leave me with no & let me know. I will gather up all the replies I receive and forward all of the blood-letters to our board of lords, the one & only whom I have personally met: Mr. Forrest J Ackerman, the ghoul of Hollywood, Karloff era.

JOHN J LONGMUIR
341 A Turnbull Ave.
Trenton, N.J. 08610

REMENTAL JOURNEY

I'm 37 years old and I have been a fan of your magazine for 7 years and it has given me more information about any horror, science fiction or fantasy thing than any other vampire magazines combined. Anyway, I was looking at an article in your 20th Anniversary issue called "Guide to Monsters" and I was shocked to find out that **FAMOUS MONSTERS** never did one article on the movie **JOURNEY TO THE CENTER OF THE EARTH**. I don't know if it was because you never had any information about it or you just weren't interested in the movie. **JOURNEY TO THE CENTER OF THE EARTH** was my favorite movie ever since I saw it as a kid. In my own opinion it is the best movie I've ever seen. I have always been interested in movies where explorers go deep beneath the Earth into caves and discover strange things like in **THE MOLE PEOPLE**. **JOURNEY TO THE CENTER OF THE EARTH** had excellent fantastic & colorful sets, the acting was great, not to mention the superb job Bernard Herrmann did on the musical score. The movie was made in 1959 just one year after your great magazine. Pat Boone starred in the movie and James Mason as the leader of the expedition, who I'm sure you know was in **20,000 LEAGUES UNDER THE SEA**. Please don't ignore this letter, I have been waiting for someone like you to write in and ask for information & pictures on the movie but no one did so that's why I'm writing now. It is not shown on TV very often and I am always waiting for it to come back on. Please do 1 or even 2 articles on the movie. I have been searching for information & pictures on the film for a long time.

GANNIE KOLARIK
Vicksburg, PA

 The problem with doing a coverage on **JOURNEY** is that there are no exciting movie-trivia stuffs to center it around.

BETH'S BEST

I have been a regular reader of FM since issue #59. It was in 1972 and I had just finished watching the then movie **FRODO** so you can imagine my joy when I saw it on the cover of a magazine. After I opened the cover and saw the article on **COUNT YORGA, VAMPIRE**, I had to buy the book. From that issue on I was hooked and still am. And for as long as God grants me eyes and FM is published I will do it all possible continue to be so!

Here are my favorite 20 fan basic lists:

CHAMBER OF HORRORS

The reasons I like this film are 1. Patrick O'Neal does a wonderful acting job. 2. It's a great plot. 3. The atmosphere & clothing are great. I gave it a 5-star rating.

COUNT YORGA, VAMPIRE

1. It introduces a new actor. 2. The acting is star. 3. The story is great. 4. Robert Quarry portrayed Count Yorga very well. He was clever & yet evil. 4 stars.

THE RETURN OF COUNT YORGA

1. One of the few continuations of film. I consider good. 2. It's fresh, exciting. 3. He acted so good. 4. Robert Quarry's still great. 4 stars.

DRACULA (Frank Langella)

A very nice performance and, honestly, strong, evil, everything Dracula was in the book. The coloring was fantastic effective. The costumes were lovely. Financed supported by Lord Laurence Olivier & Donald Messers. 5 stars.

HORROR OF DRACULA

Christopher Lee gives a wonderful performance. He wasn't just pushed into the background. Justly earned Mr. Lee my title King of the Temples. 4 stars.

HORROR OF FRANKENSTEIN

Good script & wonderful performance of young Dr. Frankenstein by Ralph Bates. He was so chilling cold! A perfect Dr. Frankenstein! 4 stars.

DR. JENKILL & SISTER HYDE

Good script. Ralph Bates & Marlene Dweck are absolute gems! I loved it and the way they both handled their roles was fantastic! Excellent work and the atmosphere is marvelous. 4 stars.

TASTE THE BLOOD OF DRACULA

Ralph Bates was wonderful as the young Lord County and his facial expressions during the feeding scene were superb but even his acting abilities were shoddy!

FEARLESS VAMPIRE KIL

LEES. This film had wonderful atmosphere, a wonderfully witty script & a great director. Roman Polanski proved he could not only write, he can also act. Good film. 5 stars.

THE TENANT Here is a very hard to understand story that after watching it a few times on cable I finally got the meaning. Roman did a great job of acting the part. 5 stars.

LOST FOR A VAMPIRE

Ralph Bates reminded me so much of Peter Cushing! He was perfect as a busy old school master. I loved the humor of putting the song "Strange Love" right in the middle of the love scene and the guy's name killed me! Laughable. 5 stars.

THE FUNHOUSE

I cannot think of the actor's name who played the monster but he made the show. The acting was poor other than his & the carnival people. The script was a little horrible but fan I give the makeup alone a 4 star rating.

ALTERED STATES

This film blew my mind! In the special effects alone it's a 5 star. The acting is good, the script excellent.

MY BLOODY VALENTINE

The story line was fantastic. There wasn't too much gore, the language was OK, the song at the end of the film & the surprise ending are why I rate this film with 4 stars.

DON'T GO IN THE HOUSE

I liked the film and rate it 4 stars.

THE CHANGELING

This was a great film. It had a good story line, good acting, lovely music. 5 stars. (The ending was touching, beautiful.)

GHOST STORY

A strong cast. A good story line, great atmosphere. The ending was great. 4 stars.

RUBY

A good old-fashioned horror story. Atmosphere & music great and good acting. A genuine 5 star film.

ALICE, SWEET ALICE

Such a different ending that alone was worth 5 points.

EYES OF A STRANGER

A little guy. Good acting. Successful. Well written. 4 stars.

Now you have it.

I got it from people at church about watching her or moved but I've been a Christian for about 34 years. I sing in choir and am a regular attendee of church and I still love a good scare. It's my way of escape. Everyone sure needs to do that!

BETHANY BERTLINE
Cleveland, OH

SCARES, SCARS & SPFX

terrific & sci-fic films



Wells (Vernon Wells) has one goal in **ROAD WARRIOR**: to kill Mad Max.

FEAR CRACKERS.

There are some real pyrotechnical sci-fi flicks & dynamic horror pix soon to be showing or announced for filming, such as:

BUTCHER, BAKER, NIGHTMARE MAKER!

SCARED SILLY (television)

AMITYVILLE—THE POSSESSION!

THIS PERFECT DAY (sci-fi)

WATCH ME WHEN I KILL!

THE LOCH NESS HORROR!

BUG JACK BARRON (fantastic frights!)

RAIDERS OF THE LOST ARK II and III!

THE HORROR STARS!

THE BEONX WARRIORS! ("The Smell of Burning Flesh Reaches the Skyscrapers of Manhattan!")

And another new 3-D horror: **ROTTWEILER!**!!

futureworlds, forbidden worlds, other worlds

Roger Corman's New World Pictures will bid you welcome to **FORBIDDEN WORLD**, featuring an *Alien*-type monster that threatens the planet of another star system, Xarbin.

In the year 1985, the earth is strictly run by a brutal "police force." Step out of line and you're labelled a "turkey" ... and a candidate for **TURKEY SHOOT** starring Steven Sealsback & Olivia Hussey.

Now shooting in Hollywood: **SECTOR 13**.

"He's a machine ... programmed to kill"—that's Sylvester Stallone in **FIRST BLOOD**.

Spy-fi: **CROSTALK**. ("Only the computer saw the murder ... and it liked what it saw!")



The spinner, a flying car used by the police in **BLADERUNNER**, lifts off from a downtown street. Inset, Harrison Ford runs the thin razor blade between life & death.

You feel cold. You hallucinate. You die. Only then do things turn nasty in... **CONTAGIOUS**.

Another weird world, one of savagery & violence, is the setting for the terrific tentatulations of **THE TRIBE**, now filming on location in New York.

preview peaks

THE SLAYER:

On a cold & gloomy day, 2 young couples vacate their premises for a vacation on an isolated island.

On the island waits a diabolic terror: imagination itself! 'The Slayer' exists only in nightmares—but he becomes real, and insatiable objects which previously existed only in animated nightmares are unleashed into the very real world of the vacationers!

(Where, after all, does imagination end and reality begin?)

DR. JEKYLL'S DUNGEON OF DEATH:

James Mathers stars as Dr. J, in a rather strange takeoff of the original tale by Robert

Louis Stevenson. This time Jekyll is great-grandson of the "original" scientist-who-went-into-Hyding) is experimenting with mind-control serums which he uses on prisoners locked away in his dank cellar. The imprisoned patients (who soon run out of patience) battle it out betwixt themselves with deadly Kung-Fu blows.

(Another new Jekyll/Hyde film is in the works: **THE NEW ADVENTURES OF DR. JEKYLL & MR. HYDE**—an updated version bordering on sci-fi. It'll be filmed in 3-D.)

PIECES

In the familiar "mani-axe" mold of pix, **PIECES** concerns the madman's madman action of a killer intent on building a "human jigsaw puzzle" but of real people. Dick Randall & John Shadow wrote the story, filmed in Spain.

craven's cravin' more gory glory

SWAMP THING's director, Wes Craven, has been signed to write a new supernatural thriller budgeted at \$6 million: **THE FALLEN**.



Artwork for the **BLADERUNNER** poster.

Fantastic fantasy femme fatale Jane Seymour will star in a new version of **THE PHANTOM OF THE OPERA**. Jane is taking singing lessons to prepare for the role. Maximilian Schell will be seen as Erik.

There will be a sequel to **QUEST FOR FIRE**. **ANDY WARHOL'S FRANKENSTEIN** is being released in its original, uncut 3-D version. It's X-rated—for very good reasons, by the way—and those of you in the under-18 set who want to read about the film in FM see #112.

Liberace will play a grisly mass murder in **LORD OF THE HARVEST** Tobe (TEXAS CHAINSAW MASSACRE, FUNHOUSE) Hooper will be directing the feature, which is based on a true story.

foreign fright fest

From Poland comes **VISITORS FROM THE GALAXY**, **THE SECRET OF THE MUMMY**, **HOUSE OF THE 7 TOMBS**, and a new **WAR OF THE WORLDS**!

Israel will uncover **THE SECRET OF YOLANDA**.

Peter Fonda will star in **DANCE OF THE DWARFS**, shooting in Manila.

RATS will rain down on us from Canada.

And in England, 3 fantastic pics now in production: **THE HUNGER** ... **KRULL** ... and **REVENGE OF THE JEDI**!

a brainstorm of headaches

Douglas Trumbull's **BRAINSTORM**, a sci-fi chiller featuring Natalie Wood, is not yet completed and may not be released at all, due to the star's untimely death.

Ms. Wood drowned last November, but many of her scenes in the film had already been shot, including the final scene of the story. Director Trumbull has insisted that **BRAINSTORM** is in "releasable form" and that remaining unfinished sequences which were to have featured Ms. Wood were "rather minor & transitional." However, Frank Rosenfelt of MGM insists that at least 25 additional "second-unit" scenes must be finished before the picture will be released. The stalemate involves the film's insurance company, which has refused to spend additional money to photograph another 25 scenes (they agree with Doug Trumbull that **BRAINSTORM** is releasable "as is"), and MGM's Rosenfelt, who feels that "principal photography" has not yet been completed.

While the fate of **BRAINSTORM** remains stormy, there's another "brainy" picture which is ready for release: **BRAINWAVES**!

more gray matter on the horrorizon

Tony Curtis (**THE MANITOU**), Keir Dullea (**2001: A SPACE ODYSSEY**), Vera Miles (**PSYCHO**), Suzanna Love (**THE BOOGEY MAN**) and Eva Brent Aske (**FADE TO BLACK**)—fantasy film folk all—star in Uli Lommel's **BRAINWAVES**, filmed on location in Los Angeles & San Francisco.

Lommel wrote, produced & directed **BRAINWAVES**, which promises "a dazzling array of special effect visuals" and a "mind-bending storyline."

The film begins with a hit-&-run car crash which leaves Kaylie Bedford (Suzanna Love) in a coma. Dr. Robinson (Percy Rodriguez) learns that Kaylie's head injuries are located in the frontal & motor cortex of her brain, and he calls in Dr. Clavins (Tony Curtis), a brain specialist.

Clavins convinces Kaylie's husband Julian (Keir Dullea) that his newly-developed "Clavins Process" may result in leading Kaylie to a full recovery. Julian agrees to let Clavins operate on his wife.

Before long Kaylie does indeed recover from the accident and, after a rigorous post-operative recovery program, returns home to family & friends—and the "Clavins Process" is recognized as an astounding breakthrough in medical technology.



CREATED BY: Written by Stephen King and Directed by F.W. Murnau. 1928. Silent film. This is a very early and influential film of the silent era. It is full of gothic elements, including the use of the camera to create a sense of horror and suspense.





To fall off the wall means instant death. Can Harrison escape?



Steven Spielberg, who produced **POLTERGEIST**, is seen on the set with director Tobe Hooper & actor Craig Nelson.



Tom Villard, about to get something a bit more sticky than egg on his face in Embassy's recent 3D chiller, **PARASITE**.

But later Kaylie is beset by horrid nightmares & hallucinations which plunge her into a state of paranoia & near-schizophrenia. A terrified Julian demands further tests to discover the cause of Kaylie's corroding condition.

psychied out (way out)

Further tests reveal that in addition to re-establishing Kaylie's motor reflexes, the "Clavius Process" has also inadvertently registered the transference of unknown thought processes & personality traits. Meanwhile Julian's own research leads him to Mrs. Simpson (Eve Brent Ashe), who helps provide clues to explain away Kaylie's near-psychotic state.

The hallucinatory nightmares intensify ... Kaylie becomes more & more terrified—of herself.

When at last Julian learns the truth behind Dr. Clavius' "process," his senses reel in shock while, as the film unfolds, Kaylie's own private hell is unleashed & we are witness to a frightening confrontation — not between Good & Evil, but between Life & Death!

"from the land beyond beyond ..."

Looking into the future we find upcoming such imagimovies as:

- HERCULES** (remake!)
- STAR 80!**
- STAR CHAMBER!**
- STAR BRIGHT** (adaptation of sci-fi novel by Martin Caidin, creator of **THE SIX MILLION DOLLAR MAN**)
- TESLA, MAN OUT OF TIME!**
- GHOST SMASHERS** (Dan Aykroyd writing!)
- INSEMINOID** (out this month!)
- INVASION OF THE FLESH HUNTERS** (John Saxton!)
- THE MISSING LINK** (animated!)
- THE TEST** (from Walt Disney Productions!)
- REVENGE OF THE NINJA** (supernatural kung-fu!)
- SILENCE!** (We won't say a word about this one.)
- THE DAY AFTER** (telemovie for Spring 1983!)
- THE DEMON MURDER!**
- THE GOOD WITCH OF LAUREL CANYON!**
- DEATH TOUR!**
- THE COLD ROOM** (occult!)
- ANGEL OF H.E.A.T.** (Marilyn "Rabid" Chambers!)
- BEYOND WITCH MOUNTAIN** (CBS telefilm!)
- BLACKOUT!**
- BLOOD TIDE!**
- BLACK MAGIC!** (A struggling musician sells his soul for a magic hit-single.)
- ONDINE** (fantasy!)
- STARFLIGHT ONE!**
- And ... **TRAPPED!**



Michael Gault (Clint Eastwood), a special pilot chosen by American & British intelligence agencies to steal the "FIREFOX". Bottom left, John Dykstra of STAR WARS fame was in charge of the stunning special effects. The warplane is seen here in aerial combat.

after the last horror film

David Winters' **THE LAST HORROR FILM**, shot on location at the 1981 Cannes Film Fest, stars lovely Caroline Munro & Joe Spinell (the maniac of **MANIAC**). Winters has said **THE LAST HORROR FILM** was produced for \$1.5 million. He's convinced it would have cost much, much more to make the film had he not been able to shoot major portions of the chiller during 2 weeks at the Cannes festival!

Joe Spinell portrays a slightly off-balance taxi driver/movie fanatic who travels to Cannes to pursue the fantasy of making a film with the actress of his dreams (Ms. Munro). Eventually the fantasy turns into reality as Spinell pursues Munro & her entourage, gleefully killing off anyone who betrays him or gets in his way.

We're told the final 5 minutes of **THE LAST HORROR FILM** are, well...*horrifying!*

After **THE LAST HORROR FILM**?

Sam Arkoff's **SERPENT: THE ULTIMATE THRILLER** has undergone a title change. It's now known as **THE WINGED SERPENT**.

And Herschell Gordon Lewis, originator of the "pure film" (Lewis was ripping out victims' entrails & scalping women nearly 20 years ago in pix like **BLOOD FEAST**, **2,000 MANIACS** & others) has told us he might return to the film medium "if the right deal comes along." At least one Hollywood mogul has approached Lewis about filming **BLOOD FEAST PART 2!**

(Barf)

END





COSPLAY MAKE-UP KIT: Turn your self into a fantastic accident victim with this kit. It's easy to apply make-up and simple instructions! **K0074—\$9.95**



VAMPIRE MAKE-UP KIT: Turn into the Master of the Undead with this kit. It's easy to apply professional make-up and simple instructions! **K0075—\$9.95**



MONSTERS GAMING KIT:

Monsters Gaming Kit: Monsters for control of 11 characters in a game. Includes board, dice, rules, and paints & brushes for coloring. Also real and metal figures! **FAMOUS MONSTERS GAMING KIT K0400—\$24.95**



MERLIN GAMING KIT:

Imagine Merlin and Morgana duel for the top of Camelot! Comes with board, map, dice, rules, and paints & brushes for coloring real and metal figures! **MERLIN GAMING KIT K0401—\$24.95**

CONAN PAPERBACK BOOKS!

CONAN



CONAN: The classic gaming version of the Conan saga, plus six more episodes! **K0120—\$2.95**

CONAN

THE PIRATEKING



PIRATEKING: Five action-packed tales of the most prestigious barbarian career! **K0121—\$2.95**

CONAN

THE WANDERER



WANDERER: Conan has to steal the wings to make a journey of living death! **K0122—\$2.95**

CONAN

THE ADVENTURER



ADVENTURER: That's the name, the name, for this Conan! He's the king of the Conan! He's the king! **K0123—\$2.95**

CONAN

THE BUCCANER



BUCCANER: Conan is the classic game of Conan! He's the king of the Conan! He's the king! **K0124—\$2.95**

CONAN

THE USURPER



USURPER: The classic Conan! He's the king of the Conan! He's the king! **K0125—\$2.95**

CONAN

THE CONQUEROR



CONQUEROR: Conan is the classic game of Conan! He's the king of the Conan! He's the king! **K0126—\$2.95**

CONAN

THE AVENGER



AVENGER: Conan is the classic game of Conan! He's the king of the Conan! He's the king! **K0127—\$2.95**

CONAN

OF AGORONIA



AGORONIA: Conan is the classic game of Conan! He's the king of the Conan! He's the king! **K0128—\$2.95**

CONAN

OF THE ISLES



OF THE ISLES: Conan is the classic game of Conan! He's the king of the Conan! He's the king! **K0129—\$2.95**

CONAN

AND THE SORCERER



SORCERER: Conan is the classic game of Conan! He's the king of the Conan! He's the king! **K0130—\$2.95**

CONAN

THE INVINCIBLE



INVINCIBLE: Conan is the classic game of Conan! He's the king of the Conan! He's the king! **K0131—\$2.95**

BIRTHDAY WITCHES

PRINCE SIKKI took **GLENN STRANGE** & **OSCAR HOMOLKA** from us years ago, but among those who remain, **FRANCIS MONTEYRE** is pleased to inform you that *Birthday Witches* can be remembered (free of charge) to **KENNY BAKER**, **ANDRU SCHIMM**, **GENE BOGDANSKI**, **RAYMOND MARLEY** & **MAI CLARK**. Just address an envelope to any of the 8 last-named individuals, their name c/o Nate L. Dye, 8485 Glendower Ave., Hollywood, CA 90247, and PW will take care of the rest.



FRANCIS MONTEIRE
Aug. 31
Prince Eric Homel



GLENN STRANGE
Aug. 14
House of Frank



JOHN BACON
Aug. 2
Sally Beyond Stars



ANGUS BROWN
Aug. 11
Phantom



ELIZABETH DWYER
Aug. 12
Carmen/Ocean 2



GRANT WILLIAMS
Aug. 18
Jurnal/Black Star



KENNY BAKER
Aug. 24
Star Wars



WILLIAM MARSHALL
Aug. 17
Wanda



GENE BOGDANSKI
Aug. 5
Star Trek



OSCAR HOMOLKA
Aug. 12
Mr. Sardonicus



MAI CLARK
Aug. 18
Frankenstein



RAYMOND MARLEY
Aug. 30
Old Dark House



NANE HANEL
Sep. 20
Star Wars



ANNE FRANCIS
Sep. 18
Forbidden Planet



THOMAS DE CARLO
Sep. 1
Murders



BRIAN CONARTY
Sep. 25
Oxford



WALTER PIDGEON
Sep. 12
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BETTE LOFF
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Sep. 1
Flesh Gordon #2



EARL HOLLIMAN
Sep. 11
Forbidden Planet



VEDA HILL
Sep. 14
Woman's Doctor

THE ALPHABEAST OF HORROR

by Ronald N. Watts

scar stars of the silver scream



DREADFUL & DELIGHTFUL

ALBERT DEKKER came to Hollywood in a 1940 sciencifilm directed by Ernest Shroedonck of KING KONG fame. This color production boasted some outstanding special effects & miniaturization work. The picture was DR. CYCLOPS and the plot dealt with a group of people visiting the mad doc to see just what he's up to. He shows them the hard way -- by shrinking them to doll size!

Most of the movie deals with the shrunken mites trying to kill Cyclops or at least survive in their new world of super-small vs. super-tall. They do return to normal size in the end and all is well.

FAITH DOMERGUE was the actress who found herself abducted by a super-science group of aliens who allowed her to work on research

under strict supervision, namely theirs! Aided by Russell Johnson & Jeff Morrow, they plan to escape, but Russell is killed when his car is zapped by a deadly phosphorescent green ray.

In case you haven't guessed by now the film was **THIS ISLAND EARTH** (1955). Faith & Jeff find themselves aboard a flying saucer which transports them to faraway Metaluna, a planet that's under attack. Visually it's an incredible sight as the dying world's defenses slowly crumble and the great cities explode into dust & debris. The Earthlings' captor turns out to be a good guy after all and returns them to Earth safely before crashing his ship into the ocean, the last of his race gone forever.

JOHN DYKSTRA is recognized as one of the best special effects men in the business. His work on **STAR WARS** was outstanding and because of it he was hired by Universal to do the effects for TV's *Starliner Collection*. For the first time in TV



ALFRED HITCHCOCK



JOHN DYKSTRA



ALBERT DEKKER



RAY HARRYHAUSEN



RAY HARRYHAUSEN animates *Carnotaurus* fighting to the death over a downed *Stegosaurus* in *THE ANIMAL KINGDOM*.

history a sci-fi show was given a big enough budget to go ahead and produce the fx needed to create something audiences weren't accustomed to. Good Special Effects on TV! While working in an entirely different medium from big-screen movies, TV is much harder to do. The size is smaller for one thing and creating illusions that look good on a theater screen will not always look well on a TV screen. But Dykstra did it and the views of the Cykon ships and the Battlestar itself are impressive. It's a safe bet that he'll go on doing much more in special photography.



THE FABULOUS F-MEN

KARL FREUND, like Geoffrey Unsworth, was famous for his photography. He filmed some classic movies that will be long remembered, talked about for generations to come and honored by fans & professionals alike.

METROPOLIS (1926) is world-recognized as the scientific classic of all time. Directed by Fritz Lang, this movie is still shown on PBS television programs, at Film Festivals, and at museums (including the Ackermuseum) the

world over. Karl Freund was the Director of Photography for Fritz Lang and his eye for images & balance of subject matter created a truly remarkable vision for posterity.

In 1932 he captured **THE MUMMY** on film, starring Boris Karloff. The shadows, mood & composition were strikingly similar to the old classic German expressionistic films like **THE CABINET OF DR. CALIGARI**. Exceptionally well done, **THE MUMMY** was another fine fantasy film of the early 30s that used makeup, sets, shadows & dialog to convey the terror of it all. Freund directed this film as well and it came off as a tour-de-force of magnificent filmmaking unequalled in any sequel.

Strongly enough he went from directing & other cinematic efforts to early television, where he was Director of Photography on the long-running comedy series *I Love Lucy* with Lucille Ball. His name always appeared in the crawl credits.

When Arle Johnson played Renfield in the George Hamilton vampiricomic **LOVE AT FIRST BITE**, everyone commented on the character, his laff, his fondness for flies & his



7 heads are better than one, especially when you have so animators all of them at the same time as was RAY HARRYHAUSEN'S challenge in **JAMON & THE ASSASSINS**



When Tippi Hedren was attacked by **THE BIRDS**, Alfred Hitchcock was behind the camera, directing the attack.



DWIGHT FRYE, the original "Fly" Boy. He got high on insects & ate blood. (**DRACULA**, 1931.) That's Dwight seated, playing Renfield.

strange mannerisms. But where did he get them from?

DWIGHT FRYE started it all in **DRACULA** (1931) with Bela Lugosi. Under the spell of the vampire, Frye degenerated into a sub-human. He was the original Renfield, the man with the maniacal laugh, the one who ate flies. He appeared throughout the film much to the dismay of those around him. He was constantly making a pest of himself and warning them about the Master. But they passed him off as crazy until they realized that Dracula did indeed possess the supernatural powers attributed to him.

In **FRANKENSTEIN** (1931) he played Fritz, the doctor's assistant. Because of him & his bumbling ways, a criminal brain was brought back and inserted into the monster's skull. Later in the movie, Fritz torments the monster until the creature can stand it no longer and hangs him.

BRIDE OF FRANKENSTEIN (1935) brought him back as the assistant Fritz, again aiding the doctor. And once more the monster kills him!

A bibliography of Dwight Frye appears in **FM #126**.



G, THEY'RE GREAT

A. ARNOLD GILLESPIE passed away in 1978 and with him a fantastic talent vanished as well. His skill as a technician was unsurpassed. His miniature work was of the highest caliber. He was, in short, an effex genius.

Among his credits, and there were many, were **KING KONG** (1933), where some of his technical knowhow was utilized to help create the most spectacular film of all time. Willis O'Brien & Marcel Delgado were foremost in the filmage for **KONG** but Gillespie was there to work his wizardry as well.

WIZARD OF OZ (1939) also benefitted from his prowess. MGM utilized several of its sound stages for the production and all of the effex seen in the film, including the mind-boggling tornado scene, were done inside on a soundstage. Gillespie personally supervised the hurricane sequence seen early in the film.

Fans & critics alike are apt as to the quality of **FORBIDDEN PLANET** (1956). Some pass it off as mere child's fare while others lavishly praise it. Gillespie handled the fx for this picture as well. Remember when the Robby-car comes speeding across the horizon? The model for that was from the hands of Arnold Gillespie.

The crew for **FORBIDDEN PLANET** was top-notch. Louis & Bebe Barron supplied the electronic tonalities for the music score, creating a unique system of "music" never heard before. Most of the sound effects for the machinery of the Kral labs was also done this way.

The cast included Walter Pidgeon as Morbus, Anne Francis as his daughter, Lesha Nielsen as the Commander of the Earthmen, with support



BERNARD HEERMANN'S score for **THE DAY THE EARTH STOOD STILL** was made to our ears.

by Warren Stevens & Earl Holliman. Virtually everyone in the cast went on to achieve greatness in their own way. Several years later Leslie Nielsen found himself as the Captain of the *U.S.S. Poseidon*. What an adventure, that was!

George Felt's **ATLANTIS: THE LOST CONTINENT** (1961) was also handled by Gillespie. Here he managed to sink an entire continent in a spectacular submergence scene at film's end. Model work was aplenty in this flick. Right from the start when we first glimpse the huge submarine coming from the sea it was actually a large-sized model.

Arnold Gillespie will be missed. His work will not. He is a film record extending back decades and he will be remembered thru it. His work was not restricted to fantasy films and can be seen in other types of movies as well.

MICHAEL GOUGH, British actor of some renown, has appeared in a variety of films. He's primarily noted for his derailed roles as a very evil person and at times has appeared in a picture without saying a word but still conveying shudderome horror. Take, for example **THE LEGEND OF HILL HART** (1973) with Roddy McDowall. Gough turns up at the end of the movie hidden behind a secret panel, just sitting in a chair, quite obviously long dead. He never moved nor opened his eyes but it was shocking enough just to see him there!

In **KONGA** (1961) he starred as a scientist with a monkey & some weird experiments. The standard plot to be sure. But the monkey grows and eventually becomes so large as to escape the lab and rampage thru the streets of London until it is destroyed along with its crazed creator.

THE BLACK ZOO (1963) used a zoo setting & animals for its plot but was far different from KONGA. Gough was quite good in his usual sinister role. He manages to convey a certain ... end!

HORRORS OF THE BLACK MUSEUM (1969) presented Gough as the proprietor of his own Black Museum which differed from London's Black Museum in that he stocked it with the most bizarre of murder weapons & gadgets. He is also conducting the usual unorthodox experiments in his lab. One of his assistants is sent out to do his bidding, such as setting up a miniature guillotine and removing an ex-girlfriend's head.

As fate would have it, Gough is attacked & killed by the assistant, saving the police the time & bother. The Black Museum presumably was closed to the public thereafter.



HARRYHAUSEN, HERRMANN & HITCHCOCK

The musical marriage with Harryhausen & Hitchcock films was accomplished by the talented hands of the late Bernard Herrmann, who supplied the background score for countless movies & television shows (such as Twilight Zone). The trio might be thought of as members of their own unique brand of S.H. Club.

IS FROM

RAY HARRYHAUSEN

MIGHTY JOE YOUNG (1949) was Ray's first major work where he was given a billing in the credits and had the opportunity to create his magic alongside Willis O'Brien himself. Joe Young was an animator's dream & a fan's delight. Not as imposing as Kong yet only a little less threatening. Joe proved to be successful fantastic adventure fare with movie buffs. Like Kong, Joe Young of Africa was brought to the Big Apple but bit off more than he could chew. After bringing down the house one night—literally!—Joe was sentenced to die. But Robert Armstrong saved him and when Joe became a hero by rescuing an orphan girl from a burning building it was decided that Joe's sentence would be rescinded. Joe went back to Africa and lived a happy life with his human friends. (See Filmbook in PM.)

Harryhausen went back to animation and handled his first full-length feature unaided by O'Brien or other name technicians. He was on his own and the movie was **BEAST FROM 20,000 FATHOMS (1953)**. The plot was based on Ray Bradbury's short story "The Foghorn", about a prehistoric beast awakened from its Arctic resting place. The Beast makes tracks (king-size!) for the East Coast and along the way crushes a lighthouse it's attracted to during the night. Ray's "rhedosaurus" is killed as it's trapped within a rollercoaster ride in an amusement park.

San Francisco was not spared the onslaught of Harryhausen monsters as **IT CAME FROM BENEATH THE SEA (1955)** turned up in Pisco

Bay. The giant octopus demolishes half the Golden Gate Bridge & the Ferry Building too, making a mess out of the entire Marina District before it is put to rest.

Washington, DC, was next on Ray's list. In 1958 he switched to a sci-fi motif without using any animated monsters in **EARTH vs. THE FLYING SAUCERS**. The Washington Monument, the Capitol & other landmarks were destroyed in this satiric spectacle.

Leaving the boundaries of the US for awhile, Ray moved his next epic to Italy. In 20 **MILLION MILES TO EARTH (1957)** Ray brought a Ymir to us from Venus. Hatched from a gelatinous egg, the creature grows larger by the day. (Also by night.) Finally it breaks loose and ruins the ruins in Rome before it is shot down from the Coliseum.

THE 7th VOYAGE OF SINBAD (1958) brought 2 things together: Ray's first color film & the music of Bernard Herrmann. It was a successful combination and Sinbad is noted as one of Ray's most ambitious & well-liked movies.

Using sets of the Arabian Nights motif coupled with Herrmann's music score provided the audience a storybook fantasy that came to life and emerged from the screen in a most colorful way. The Cyclops, the Dragon & the Giant Crossbow, the Evil Magician (played by Tora Thatcher) & all the mystical things that fantasy films are made of made this a most enjoyable experience.

For his next production Ray went back to the Civil War days and based his plot on Jules Verne's **MYSTERIOUS ISLAND (1961)**. Escaping a prison camp in a balloon, a group of men land on an uncharted island where they find 2 women who have survived a shipwreck and something else: Captain Nemo & his Nautilus!

During their stay on the island they encounter a giant crab (which they turn into a bisquet) & an overgrown ostrich. There are pirates & a volcano & all kinds of effects that keep this film worthy of Verne.

JASON & THE ARGONAUTS (1963) brought back Bernard Herrmann's music to enhance this lavish film. Set in mythical times it concerns the escapades of Jason, who is searching for the fabled Golden Fleece. His adventure takes him across the world thru lands & seas where he meets Talos the giant statue that comes to life, Harpies, living rocks that can crush a ship, and 7 skeletons that spring to life and do battle with Jason's men. It's a story of the gods and how they control man's destiny. Herrmann's music was equal to the subject matter.

Next Ray went to the work on the immortal H.G. Wells and gave life to **THE FIRST MEN IN THE MOON (1964)**. The story was set in the 1800s and concerned a scientist's method of devising an anti-gravity formula. His egg-shaped spacecraft took him to the moon along with guests Martha Hyer & Lionel Jeffries. During the 1960s when a group of American astronauts land on the moon they find a British flag planted



Hatcha Dr. Cyclops is in favor of Gun Control!

on the lunar surface! Humans had been there years before!

ONE MILLION YEARS B.C. (1960) was Ray's remake of the 1940 original, done in color & with animated dinosaurs rather than the live lizard technique. There was one scene in the remake where a lizard was used but that was due to financial necessity. The story involved a group of cave people & their daily lives as opposed to a more sophisticated group of cave dwellers who lived across town.

More dinosaurs turned up in VALLEY OF GWANGI (1969) where cowboys discover a lost world in Mexico. The roping sequence in this movie was incredible and up to Ray's usual high standards.

Reverting to an old tried-&-true formula Ray decided to return with THE GOLDEN VOYAGE OF SINBAD (1974), using all kinds of animation from a living figurehead to a Griffin & a Centaur.

In 1977 SINBAD & THE EYE OF THE TIGER was brought to Harryhausen fans around the world. This adventure took Sinbad &



A horrified Heroine (DOMERGUE) in a Painful Classic of Yesteryear



FAITH DOMERGUE (center) is about to undergo Metaluman controlled disintegration in **THIS ISLAND EARTH**



This man eating plant (It also eats hands or any meat handed it) is cautiously handled by MICHAEL GOUGH in **KONGA**



The way **KONGA** is misbehavin' he's liable to put GOUGH in his coffin.

his crew to places like the frozen Arctic wastes & mysterious islands. The chess-playing scene with Princess Farah remains one of Ray's finest bits of animation.

Ray's career & films can be found covered in FMs 20, 21, 23, 30, 117 & 142. **CLASH OF THE TITANS** is still fresh in all our memories.

BERNARD HERRMANN was written about in FM 126 His life gave us many fine music scores and that particular issue covered most of them.

13 FROM HERRMANN

Oregon Welles' film **CITIZEN KANE** (1941) won the American Film Institute's Award as one of the Top 10 Films of all time. Herrmann supplied the music.

In **HANGOVER SQUARE** (1945) a very deranged Laird Cregar gave a magnificent performance as a pianist while Herrmann provided the music for this memorable film. The title song was both weird & spellbinding, adding to the mood of the movie.

THE GHOST & MRS MUIR (1947) with Rex Harrison as the ghost was made more ghostly by Herrmann's music providing an eerie or whimsical mood, depending on the scenes.

The classic sci-fi film of 1951 with Michael Rennie was scored by Herrmann. The movie was **THE DAY THE EARTH STOOD STILL**.

And in 1958 Herrmann began doing work for **HITCHCOCK** in **THE MAN WHO KNEW TOO MUCH**, with James Stewart in the lead role. This was an excellent drama packed with Hitch's famous suspense. Made more suspenseful by Herrmann's harmonies & disharmonies.

A couple of years later in 1958 Bernard scored another **HITCHCOCK** film, **VERTIGO**, again with Jimmy Stewart. Some hair-raising scenes were enhanced by the stinging sounds of the background music.

THE 7th VOYAGE OF SINBAD was his next assignment, followed by **A JOURNEY TO THE CENTER OF THE EARTH** (1959) with James Mason & Pat Boone. Based on the Jules Verne story, it follows the adventures of 2 groups who search the innards of the Earth, eventually stumbling upon the Lost City of Atlantis. Belched from the bowels of the Earth via a ride in the throat of an active volcano, the survivors tell of their tale while Herrmann provided still another mood-setting background.

Again on the **HITCHCOCK** circuit, Herrmann used ear-splitting violin chords to bring **PSYCHO** (1960) to life. Whenever the murderer would appear, those piercing shrieks from the violins gave us added chills.

Also in 1960 he did the music for an offbeat Harryhausen film. **THE 3 WORLDS OF GULLIVER**

THE BIRDS (1963) was **HITCHCOCK**'s entry into the field of sci-fi horror. Nature goes berserk and the birds suddenly begin attacking humans. Rod Taylor & Veronica Cartwright (who later



It's **THE CREEPING FLESH**. Garden! Horrified actor is, of course, **PETER CUSHING**.

would appear in **INVASION OF THE BODY SNATCHERS** & **ALIEN**) escape the menace after much death & destruction around them. Herrmann again used a shrill type of music to excite & frighten us.

In that same year he managed to provide the score for Harryhausen's **JASON & THE ARGONAUTS** as previously mentioned.

Ray Bradbury's story of firemen of the future was the basis for Herrmann's next musical marvel. In 1967, **FAHRENHEIT 451** flamed onto the screen. In the world of tomorrow it was a crime to read or own books and if you were so accused the penalties were severe. Often times the firemen would actually burn a house to the ground! Including the occupants! Books were burned in large piles. But a few intelligent people escaped and lived peacefully in the woods vicariously with their favorite authors, whose works they had memorized and recited to one another daily.

Bernard Herrmann will be missed but like so many other movie greats his music will live on. Generations yet unborn will come to appreciate it.

*Next installment of **The ALPHABEAST**: words & pix as **Langella! Lee! Lugosi! O'Brien! Paul Pierce! & Others!***



Edith, **The Hunchback of the Opera** **LON CHANEY SR.**

CRAWLFLESH QUINTET

CREEPSHOW

by Tim Murphy

CREEPSHOW! A hideous-grinning skeleton briefly illuminated by a flash of lightning! A maggot-encrusted corpse shambling out of the darkness toward...you! Mole-maned beasties! Monsters! Mayhem!

CREEPSHOW is the result of a happy collaboration between author Stephen King and director George Romero, two boogers graduates of the "when the au-

dience is begging you to stop, give it to 'em for another half hour" school of terror. In fact, this is what Stephen King has to say of what **CREEPSHOW** is all about: it's "scaring an audience so badly and so continuously that, after 100 minutes of cinema, they will have to almost literally crawl out of the theatre, a continuous scare effect...a telegram of terror, short, and electrifying."

Cheaper than going to the dentist, anyway.

Stephen King is the author of such modern classics of horror and suspense as "Salem's Lot," "The Stand," "The Shining," "Carrie," "Firestarter," "The Dead Zone," and numerous short stories and a book of essays, "Dance Macabre."

George Romero brought you, ready or not, **NIGHT OF THE LIVING DEAD**, **DAWN OF THE**



An old, unlabeled, unidentified crate has been found in the dusty basement of a testing laboratory. While the terrified justice looks on, the crate's horrific contents decide it wants some air...and some blood! From "The Crawl" segment.



In striving for a comic-book flavor, director Dussan has employed gaudy "at-fer!" lighting. At right: Adrienne Barbeau and Hal Holbrook in "The Crazies."

DEAD, MARTIN, THE CRAZIES, KNIGHTRIDERS, and a number of other films.

CREEPSHOW marks a departure for both men. Though a number of movies have been made from King's books, this is the first time his own screenplay is being used, and the first time he has worked in close contact with the production. CREEPSHOW also marks his debut as an actor.

In CREEPSHOW, George Romero has his largest budget ever (a modest \$8 million), his first cast of big-name stars (E.G. Marshall, Adrienne Barbeau, Leslie Nielsen, Hal Holbrook, and of course the incredibly gifted Stephen King), and is, for the first time, directing material not of his own writing.



Cynthia Ross, as Becky, the unfaithful wife, hints that her husband has had it up to here with her. At right, the sequence as it was filmed in the studio, proving once again that making horror films is no day at the beach.



In "Father's Day," Wilson Lindfors plays the eccentric Aunt Beckett, who holds both the living and the dead in equal contempt.

CREEPSHOW opens on a note familiar to most of us: an argument between father and son over the son's reading one of those trashy horror comic books. The argument ends in a fashion familiar to most of us: a smack across the chops for the boy, and a flight out the window for the four-color funny book. It is a dark and stormy night. The camera searches for, and finds the corner. The wind ruffles the pages, opens it to a story called *Father's Day*; the splash-page tableau comes to life, and the first of five CREEPSHOW stories is underway.

Father's Day invites us to the bitter, backbiting family gathering of the Lammers (Carnie New, Ed Harris, Warner Shock, Elizabeth

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CREEPSHOW™

FIVE JOLTING TALES OF HORROR!



Top left: Stephen King as Jordy Werrill seems to be living through a nightmare. Pop eye might have. Bottom left: crewmembers gaze on the grisly.

Regan, and Vivian Lindfors, commemorating Aunt Bedelia's annual Father's Day visit to the grave of her dear departed dad John Larmer—not very dear, and not fully departed).

"The Lonesome Death of Jody Werrill takes us to the junkiest town town of a cockeyed misanthrope (Stephen King) on the very night that a meteor lands on his property. Jordy hopes to cash in in a big way on his find... and cash in he does.

"The Crate has been hidden for over 100 years in a lab building, and it is the good fortune of two

professors (Hal Holbrook and Faye Weaver) to find it. When Holbrook's shrewish wife (Adrienne Barbeau) intervenes, complications—and a horrible beastie—arise!

"Something to Tidy You Over is an overwhelming drama of an executive (Leslie Nielsen) who buries his cheating wife (Gaylen Ross) and her lover (Ted Danson) up to their necks in the sand outside his beach house in an attempt to drown his sorrows...but finds that his plan won't wash.

"They're Creeping Up on You is the hair-raising account of a belly-



In "Something to Tell You Creep," Gaylen Ross returns from the Other Side to complain to her husband (It's impossible to get good help nowadays)



The ill-fated lovers of "Something to Tell You Creep" pause to admire a cute little fleshy before torturing the man who brought them to their wretched state

ing boss (E.G. Marshall) who discovers, in the course of a ghostly power blackout, that he may be able to tyrannize men...but he can't rule Mother Nature.

The film's closing segment returns us to the house of the offending, comic-reading son and the short-tempered father, for a further demonstration of how folk resolve their differences in the world of horror films.

The device of framing the segments in a flipping comic book is an apt one. The creators have acknowledged their debt to the old EC Comics, which inspired their approach to creating a film that packs as many scares per sequence as possible. CREEPSHOW has been filmed by cinematographer Michael Gornick and designed by Clotus Anderson to reflect the comic book look: high-contrast, gaudy, stylized lighting, graphic gimmicks such as flashes and explosions, and the use of borders around some of the live action.

More importantly, author King, in close collaboration with director Romero, wrote as economically as possible, driving each story toward jeopardy and suspense as quickly as possible, without sacrificing all-important, sturdy characterization. Fans of the old EC Comics will recognize this handling rush toward horror.

In charge of the makeup special effects is the legendary Tom Savini, the Mad Hatter of Splatter. Savini claims to be quite happy to be drifting away from mere blood-letting for his work on CREEPSHOW. For this one, he is creating mechanical monsters and devices.

One of Savini's "monsters" is deliberately reminiscent of the ghost-like, host-like "Thing in the Crypt" from old EC, a decrepit, hooded skeletal creature that points us the way to terror. But Savini's masterpiece is the creature that's discovered in The Crate, a slavering, razor-toothed, dagger-clawed, froth-muzzled nightmare that's sure to cause theater seats across the land to be moistened and hastily abandoned.

Tom Savini, George Romero, and Stephen King, three modern masters of horror bound and determined to give us a CREEPSHOW...a mighty Poe showing indeed.

STAR TREK II THE WRATH OF KHAN

by Tim Mortley

The words of one of the major critics seemed to echo the sentiments of *Star Trek* fans everywhere: "Now that's more like it!" **STAR TREK: THE WRATH OF KHAN** marks the return of the *Trek* family with all their heroics, loyalties, passions, and foibles intact. Director Nicholas Meyer, the special effects wizards at ILM, the cast and crew locked their talents on... *step!*

The idea of reuniting foes Kirk and Khan was first conceived by Harve Bennett, who is credited as Executive Producer and co-author of the story with screenwriter Jack B. Sowards. Bennett, formerly a TV producer (*The Six Million Dollar Man*, *The Bionic Woman*), was familiar with *Star Trek*, having been forced to watch every show by a *Trek*-mad girlfriend. He liked what he saw, and was immediately thrilled when asked by Paramount exec Michael Eisner if he would be interested in producing **STAR TREK II**.

Bennett reviewed all of the *Trek* episodes. It was the "Space Seed" episode that appealed to him most, because of the uncanny charisma that Ricardo Montalban as Khan possessed, and the spark that flew between him and William Shatner as Captain Kirk.

Working closely with Bennett, screenwriter Sowards then created a play that held up re-

markably well to the customary last-minute fine-tuning that occurs on a film set.

While the tech crew was being assembled, the budget is trifling \$10 million that climbed to 129 was being established, and the storyboards redrafted, the suspense was mounting: would all of the cast agree to reprise their roles?

There were problems, of course. The producers had to stretch a bit to loan William Shatner and Leonard Nimoy. DeForest Kelley (McCoy) and George Takei (Sulu) pulled out for a short time until minor script changes satisfied them. And, as Walter Koenig (Chekov) reveals, Ricardo Montalban "had to be coaxed into taking the role of Khan. Having played the suave character on *Fantasy Island* for so many years, Ricardo was looking for a role that was more realistic and down to earth. But once he took the role, he was very amenable and totally professional." So professional was he, that when he first performed his lengthy speech at the beginning of the film, the cast and crew broke out into applause.

star tech

There has probably never been a big budget science fiction film that was planned as exhaustively as **THE WRATH OF KHAN**. The film was story-boarded meticulously and far enough



Walter Koenig, as Chekov, prepares for the scene in which the super-strong Khan sweeps him off his feet.

in advance to allow for two things: first, the film could be shot almost totally in sequence. Most movies are not, so that actors may perform the last scene first, then the middle, then the beginning (as dictated by which set is required) and back and forth again until the movie is complete and the actors are bonkers. *THE WRATH OF KHAN*'s being filmed in sequence certainly contributed to the fine performances turned in by the talented cast.

Second, rigid pre-planning allowed the special effects folk at ILM to commence their work while the live action was being filmed. As the effects were completed, they were inserted into the live footage. This meant that the movie was finished in an unprecedented short period of time. Producer Bennett credits the people at George Lucas's ILM with being totally cooperative, diligent, and imaginative.

One of the criticisms that has been leveled at *STAR TREK: THE MOTION PICTURE* is that it was static. The camera never moved. The movie never moved. Mindful of this, and aware also of Nicholas Meyer's fondness for a mobile camera, production designer Joseph Jennings tore the bridge of the *Enterprise* apart. Jennings designed the bridge for the first film as one unit, which severely restricted the number of angles and the dimensions of movement a camera could make inside the set. For the second movie, Jennings had his crew take the set apart into eleven sections, so that any number of them could be removed, thus freeing the camera to sweep and pan to Nicholas Meyer's heart's content.

Another major design problem was that of the

Reliant vs. the *Enterprise*. Both are starships, but the audience had to be able to immediately distinguish them in the movie's space battles. Graphic designer Lee Cole eventually came up with a design for the *Reliant* which closely resembles the *Enterprise* (as was necessary for the sake of futuristic realism) but with a roll bar. The *Reliant*, next to the *Enterprise*, is squat, compact, and subtly re-arranged.

Production of *THE WRATH OF KHAN* began on November 9, 1981 on a tightly closed, but highly enthusiastic set. Gene Roddenberry, credited as consultant, was becoming more and more involved. Everyone was pleased with the script, and with director Nicholas Meyer.

But soon rumors began to leak out. What's this about Spock dying? Avid fans began to seethe. In order to deflect the rumors, and so that no one man's word would become gospel, a counter-rumor was leaked to the effect that alternative endings were being filmed (not true, never true).

There were changes in the script, but the major ones were made before the cameras ever rolled. Walter Koenig reveals that an early draft of the script had Spock dying, and in the middle of the movie yet. Another major, early change was in deleting a face to face encounter between Kirk and Khan (ah, wouldn't that have been sweet?) that was to have taken place in the Eden center of the dead planet.

A further change should be obvious to anyone who has seen the poster of the movie. On the poster, we see David had Kirk helpless, and was about to skewer him, when Carol Marcus (Bibi Besch) intervened, saying words to the effect that "if you kill him, you'll be killing your father" (which would have been news to both Kirk and Khan). According to Walter Koenig, after this scene was filmed, it was deemed too melodramatic, and further scenes were written and shot to account for the change.

khan towers

Admiral Kirk is feeling old. Browsing in paperwork and regulations, Kirk is feeling worn out and useless. Returning to the *Enterprise* to supervise a training flight is only serving to aggravate his depression. Though his friends chastise and scold him, Kirk wallows in his funk.

In command of the *Enterprise* is Captain Spock. Spock is training the half-Hornian, half-Vulcan Lt. Saavik (Kirstie Alley) in the rigors and duties of Starfleet Command. The training exercise begins, the *Enterprise* being manned by a young and inexperienced crew. Lt. Saavik pilots the ship out of dry-dock, while a nervous Admiral Kirk looks on ("I don't think these kids can drive," he said).

Meanwhile, eight years distant, the *USS Reliant* is cruising deep space, looking for a planet that is utterly lifeless, in connection with the highly classified Genesis Project. The Genesis Project carries profound implications



McGoy (DeForest Kelly) makes a grisly discovery aboard Space Lab Regula One, proof positive of the overwhelming cruelty of Khan. Inset: Admiral Kirk, Captain Spock, Ilia, and Saavik stare into space and ponder their respective fates.

for the future of mankind and potential dangers far surpassing anything man has ever known.

The Captain of the *Reliant*, Clark Terrell (Paul Winfield) and Commander Pavel Chekov beam down to the surface of a planet that they think is Ceti Alpha VI. The planet should be uninhabitable, but they are getting faint life readings.

Stumbling through the ferociously blowing sands, Chekov and Terrell come upon a cargo bay...but no ship! Exploring further, they find primitive living quarters inside the cargo bays, and an identifying insignia: Botany Bay. Chekov recognizes the name, and, near panic, urges his Captain to leave quickly as possible.

But too late. The men meet with a motley band of warriors, led by a man Chekov knows only too well: Khan Noonan Singh. Khan remembers Chekov also, and it is Khan who spins the bitter tale: Khan and his mates were products of 20th Century selective breeding, banished from earth for their warlike ways and set adrift in cryogenic freeze for three hundred years in the *Botany Bay*. Fifteen years ago, Captain Kirk, in command of the *Enterprise*, found their ship floating in space. Kirk brought Khan out of the freeze. (Khan needs to be reminded by Chekov that he.) Khan took over the *Enterprise* and tried to kill Kirk and his crew.

No matter, says Khan, the point is that Kirk banished him to this lifeless planet, condemned him to death. Most of his followers have died. His wife died. Kirk must pay.

Chekov protests that his former Captain banished Khan to a planet with an abundance of lifeforms. Kirk had masterfully repaid Khan's treachery with a second chance.

Khan explains, with barely concealed rage, that six months after being marooned on Ceti Alpha V, Ceti Alpha VI exploded, throwing Ceti Alpha V's orbit out of whack, virtually destroying the planet, killing its lifeforms, dooming Khan and his people.

It then dawns on Khan: Terrell and Chekov had thought that Ceti Alpha V was Ceti Alpha VI. A question forms: why are you here? And a further question: where can I find James T. Kirk?

Chekov and Terrell refuse to answer either question. A torture scene of heart-punching horror ensues, as Khan persuades the unfortunate men to be more cooperative.

Shortly thereafter, aboard the *Enterprise*, Admiral Kirk receives a garbled message from his friend, Dr. Carol Marcus. Marcus is panic-stricken. Why has Kirk ordered that Starfleet take control of her powerful Genesis Project? How could he behave so ruthlessly?



Left: William Shatner as Admiral Kirk, wearing his birthday gift from McCoy. At right: Leonard Nimoy's smile. Bare Treant!



The U.S.S. Reliant: Designing a starship that would be easily distinguished from the Enterprise was a problem.



While searching Regula One, Kirk and McCoy discover Chekov from his torturous experience at the hands of Khan.

Kirk is bewildered. He gave no such order. He knows that something is wrong.

He knows that he must take the *Enterprise*, manned by an inexperienced crew, into possible action.

Captain Spock insists that Admiral Kirk assume command of the *Enterprise*. Kirk balks. Spock reminds him, "You are afraid that you will bruise my ego. You forget that I have no ego to bruise."

Thus it is that the *Enterprise*, under the command of Admiral Kirk, races toward Space Lab Regula One and his long ago love Carol Marcus. Also heading for the Space Lab, and the crucial Genesis Project, is the *Reliant*, with Khan Noonien Singh at the controls. A titanic, desperate battle is assured. The possible stakes: the fate of the entire galaxy.

bore no more

STAR TREK: THE WRATH OF KHAN opened to generally glowing reviews, and, according to *Variety*, garnered the best opening weekend business in movie history. While praising the film to the skies and reveling in the excitement that *Star Trek* has created once again, few could resist taking a shot or two at STAR TREK: THE MOTION PICTURE. Boring, many feel. Static. Slow. Too much time spent adoring ships in space, too little time with character and wit and action.

But is *ST:TMP* getting a bad rap, now that it is firmly in the shadow of its highly entertaining successor? After all, one of the unique facets of the science fiction field—some purists might even claim, its only purpose—is its ability to create entertaining metaphors for man's most searching philosophical, metaphysical dilemmas. Credit should at least be given to *ST:TMP* for tackling such a dilemma head-on.

The monolithic machine V'ger's search for meaning, for its Creator, and the struggle of the crew of the *Enterprise* to provide it with answers before it consumed the galaxy...this was ambitious material. Credit should also be given to writers Harold Livingston, Alan Dean Foster, and of course, Gene Roddenberry, for boldly going where no Hollywood mogul might want them to go: a science fiction movie with no major shoot-em-ups, no cute robots or grotesque aliens, no chest-busters, no cut-and-dried good guy vs. bad guy scenario. It was courageous filmmaking.

Alas, on the entertainment level, it was a wash-out. Walter Koenig points to one factor above all others that was lacking in the first *Star Trek* movie: a strong antagonist. Although many other elements of the movie were fine, the lack of a strong villain made for cumbersome cinema.

Koenig hastens to add that this problem had been rectified in the second picture. And how! Ricardo Montalban as Khan projects such incredible power and menace, that it is entirely believable that it would take an entire starship and all the wiles of a brilliant Admiral Kirk to defeat



A heartbroken Scotty (James Doohan) shocks the remotest, untouched bridge crew with the consequences of their actions.

him. Spellbinding is the word for Montalban's performance.

William Shatner, too, has never been better. By turns flamboyant and subtle, Shatner gives us a flesh-and-blood Kirk, a man facing his greatest personal challenge.

William Shatner's work in the final minutes of the movie deserve high praise, but there is another, earlier sequence that deserves mention. Khan has crippled the *Enterprise*, and is demanding that it surrender. With the triumphant Khan gloating in the visual screen and watching his every move, Kirk must come up with some plan, in less than 60 seconds, to save his beloved ship. Kirk lulls his adversary into overconfidence, and buys valuable time, by playing the desk-bound, helpless top, bifocals and all. Instantly before his saving salvo is to strike Khan's ship, Kirk's mask drops. "Here it comes," he chides his enemy.

Leonard Nimoy's work as Spock has always been underrated, even though a cult follows him wherever he goes. Leonard Nimoy gives us a new Spock, one that has been changed by his Captainship, his increasing remoteness from the comforts of regular contact with Vulcan culture

...a Spock toying with the human side of his nature. No *Trek* fan will soon forget Spock telling Kirk, in the only way he knows how, the way that he...well, feels: "You are my friend, I will always be yours."

The movie is rich with such moments, and the actors play the moments with skill and relish (Let's not forget the look on DeForest Kelley's face when Spock admonishes Kirk to be careful. "We will!" McCoy shoots back).

And, though the human adventure has finally begun, the special effects people at ILM clearly took great pride in their work. The starship battle in the awesome, electro-volcanic nebula is brilliant. The Genesis Project demonstration tape is imaginative, thought-provoking, and roller-coaster fun to watch. There are innumerable other special effects in the movie, some of which we notice, others we don't...which is all to the good.

Star Trek fans at last have a wealth of moments, character-wise and otherwise, to savor...and a comforting voice-over message delivered by an old friend at the film's close: "These are the continuing voyages of the Starship *Enterprise*..."

more cut down by PRINCE SIRKI'S SCYTHER

Victorian screen affiliate Walter Jery died on 15 February 1982 at the age of 70. Jery starred as King Oberon in 1929's *A MID-SUMMER NIGHT'S DREAM* and was Dragnet's *WILDLAND CHAIRMAN* AT LAF in 1937. He played Judge Joe in *THE ADVENTURES OF TOM SAWYER* (1938). In the 1940 serial *THE BRACKEN ARCHER* Jery starred as Spils Holland. The same year he starred as Lancelot Chastelot & his wife, the Countess, in *THE DRAGON* serial. Jery was the Coloss in *THE SON OF ALI BABA* (1942) & *BOY IN CAT-SWORN OF THE MOON* (1944). He also starred with Boris Karol in *SABAKA* in 1945. In 1950's *MANFRED*, based on Edgar Allan Poe's "The Tell-Tale Heart" & "The Tell-Tale Heart", Jery starred as the Professor with Lee Cheney Jr. He also appeared in *THE MAN WHO TURNED TO STONE* (1957) as Dr. Mandrake. In the 1970 serial "Dead Dog The Hound of Hell" Jery played the Indian Shaman. He branched Jery appeared in 2 episodes of *Isles of Tomorrow* in 1952—"World of War" & "The Total Power". He was Martin in the Kraft Theater presentation of "A Connecticut Yankee in King Arthur's Court" in 1954. He appeared in the Zivkoff Picture Theater episode "The Pilot" in 1956 and the Playhouse 90 episode entitled "Perditions Area" with Vincent Price the same year. In 1963 & 1964 he starred in 2 episodes of the Alfred Hitchcock story and in 1965 guest-starred in an episode of *The Green Hornet*. In 1967 Jery appeared in both the *Tom Swick* & *Knights in the Saddle of the Sea* series and in 1973 he starred in an episode of *Come to Fear* entitled "The Phantom of Herold Square". He also starred in the Aladdin: The Great Stealer episode entitled "Bad Medicine" in 1974 and was featured in an episode of *Isles of the Sea* entitled in 1977.

Actress Margot Graham died on 1 January 1982 at the age of 70. When she was partnered with Brian Welles in *BLACK MAGIC*, the story of Camel Capitanes, in 1948. She played Madame Butterfly. She also appeared in *THE FABLETIOUS JOE* in 1949 and continued with him (*THE ISLAND OF DR. MORENA*) Lancelotti in *THE CRIMINAL MATE* as Splice in 1952.

Alan Jay Foster (aka Alan Frost) died on 4 February 1982 at the age of 80. As Alan Frost he appeared in *THE PORTRAIT OF JENNIE* in 1942 with Joseph BARON & LOON. Foster and in 1959 he starred in *THE BRACKEN ARCHER* as Olan. As Alan Jay Foster he directed several episodes of the heartthrob television series during the 1950's and produced the feature "Something Old" (1958) & "Terror on the Beach" (1957). He was also republisher with John Hancock of the short story derived television series in 1978 and starred in an episode of that series entitled "The Return of Carrie Dewey".

—Neville Lewis, III



The late Walter Jery planning scene murders in *THE MAN WHO TURNED TO STONE*, 1956 (from *by Country*)



The late Margot Graham as she appeared with Brian Welles ("I never drink when...before the show") in *BLACK MAGIC*





lon, lee, lorre and--

LEGENDARY JOHN CARRADINE

JOHN CARRADINE

A name familiar to attendees of legitimate theater & motion pictures alike for the past 5 decades!

One of the last of the fantastic film genre's authentic "dinosaur".

A featured player during the 1930s' "Golden Age" of horror films, acting opposite Claude Rains in *THE INVISIBLE MAN*; opposite Karl-off & Lugosi in *THE BLACK CAT*; and again with King Boris in *BRIDE OF FRANKENSTEIN*.

A star in his own right thereafter, picking up Lugosi's mantle with his own portrayal of Count Dracula in the 40s' features, *HOUSE OF FRANKENSTEIN* & *HOUSE OF DRACULA*.

Starring in innumerable sci-fi & horror thrillers thruout the 50s and into the 70s.

And continuing to thrill an entire new generation with his unique presence & booming voice in to the 80s in such modern classics as *THE HOWLING*.

the thin manster

Nicknamed "The Thin Manster" by Editor Perry two decades ago because of his gaunt features & narrow frame, John Carradine was born on 5 February 1908 in New York City's famous Greenwich Village as Richmond Reed Carradine. His father, William, was an attorney and at one time a journalist who was something of a poet & painter on the side. His mother, Genevieve, was a surgeon. As a youth, Richmond attended elementary school in Peekskill, New York and later

Christ Church School in Kingston, NY. During his high school years Carradine prepared himself to enter college while participating in track & football. Following his graduation, he enrolled at Philadelphia's Graphic Art School with the intention of becoming a sculptor. It was during this time that he first caught the acting bug after watching a theatrical performance of *The Merchant of Venice*. So impressed was Carradine with star Robert Mantell's performance, that he made up his mind that this was what he wanted to do with the rest of his life.

Nevertheless, Carradine didn't become an actor immediately. A rebel by nature, Carradine ran away from home at the age of 14, eventually ending up as an assistant for Philadelphia sculptor Daniel French. Thruout the early 1920s Carradine drifted from job to job, working at various times as a summer camp counsellor, sketch artist, painter & sculptor while at the same time singing at church functions on the side. For a while Carradine seriously considered singing as a career but his inability to find steady employment in that field led to his abandoning those plans.

Eventually winding up in New Orleans, Carradine made his stage debut in 1925 production of *Casidile*. Shortly afterward, convinced now that acting was the only thing for him, he joined the local Shakespearean troupe and began developing his thespian talent in revivals of the great bard's classics. Thruout his long career Carradine has claimed that "Shakespeare's immortal works are the best training ground for an actor," and has said that his most enjoyable experiences



"Don't answer the phone, it might be Fanny!" Don Hall advises John in *THE INVISIBLE MAN'S REVENGE*

as an actor have been the ones associated with the characters he has portrayed in those productions.

hell-bent for horrorwood

Armed with his newly acquired acting talent, Carradine decided that if he were to make acting pay, then Hollywood would be the best place to reside. Having no funds to speak of, Carradine huckbiked his way to California in 1927. The land of milk & honey proved anything but for the young actor who while gaining additional experience with the local theater groups, struggled to make ends meet by all sorts of odd jobs including dish washing on the one extreme, to readings for society clubs on the other. During this time, the man who would one day himself become a show biz legend, first crossed paths with another would-be star, Boris Karloff, when both appeared in small roles opposite one another in the stage play, *Window Panes*. After this, he decided to form his own Shakespearean company so that he could cast himself in the title roles of "Hamlet", "Richard III" & others. But playing the leads in Shakespearean productions was like "telling in Hell" pay-wise for the young actor who needed



A haunted man with sinister secrets in his past—and a wolf cry in his future is...*THE HOWL* (1960)



"Shadow, shadow, on the wall, who's the scariest of them all?" According to the publicity on this still, it was John's first horror role. 1938. CAPTIVE WILD WOMAN.



The most recent occasion (1938) on which he portrayed the Thirney Count—in NOCTURNA. DRACULA'S GRANDDAUGHTER.



John gives Vincent Price a fishy stare in THE MONSTER CLUB.

money. Deciding it might be better to "serve in Heaven" for the time being anyway, Richmond Reed Carradine concluded it was time to become a film actor.

john carradine as john peter richmond

Changing his name to John Peter Richmond, Carradine began his career in the movies in the 1930 remake of the silent classic, TOL'ABLE DAVID. His first film role was that of a supporting character named Buzzard and the experience while perhaps memorable in retrospect, was not an enjoyable experience at the time. As Carradine later remembered, "When I stepped in front of the camera, I would have been completely at ease if it had not been for the director. I was very snooty about movies, having been on the stage so long. But I needed the money alright. However, the director was very stern & tough and it was hard for me to break away from old habits." Like Bela Lugosi, Carradine's theatrical training of the time would greatly influence the way he approached characters throught his career, and this would lead to critics often labeling both as "ham actors." The fact that both enjoy immense cult following now more than ever before is a testament to both men's ability to project unique personalities often so strong that they will always outshine far more realistic & convincing actors.

Following TOL'ABLE DAVID John Peter Richmond went on to appear in the technicolor homicide musical, BRIGHT LIGHTS (1931), directed by Michael (DOCTOR X, MYSTERY OF THE WAX MUSEUM) Curtiz and HEAVEN ON EARTH, another 1931 film about people in the southern part of the country facing the Great Depression which was then sweeping the U.S. During this year, James Whale was casting FRANKENSTEIN over at Universal Studios, and in the late 60s on, Carradine has revealed that he was chosen to play the part of the Monster but turned it down. The part made Karloff a star but Carradine never regretted his decision, he claims.

1932 saw Carradine appearing in a minor film called FORGOTTEN COMMANDMENTS which also featured Irving Pichel, Marguerite Churchill & Edward Van Sloan (all later appearing together in DRACULA'S DAUGHTER) followed by small parts in Cecil B. DeMille's THE SIGN OF THE CROSS with (among others) Charles (ISLAND OF LOST SOULS) Langdon, Fredric (DR. JEKYLL & MR. HYDE/DEATH TAKES A HOLIDAY) March, Charles ("Ming" in FLASH GORDON) Middleton & Angelo (the dwarf in FREAKS and many Lugosi thrillers of the 40s) Roszette. A small part in THE STORY OF TEMPLE DRAKE, which also featured Henry (WEREWOLF OF LONDON) Hull, followed in 1933, which would also herald the beginning of Carradine's long association with the "cinema fantastique".

HERE'S YOUR FIRST-
HAND LOOK AT THE
HISTORY OF THIS TOWN



carradine meets rains, karloff, lugosi, lanchester, frye & thesiger

Following minor roles in Producer DeMille's **THIS DAY & AGE** (1933) and **TO THE LAST MAN** (1933), Carradine (still known as John Peter Richmond and often having parts so minor that he would not receive screen credit) was cast by director James Whale for the small part of (what the screenplay called) a "cranky, excited-looking man" in his 1933 classic, **THE INVISIBLE MAN**. In his first genre role, Carradine, wearing a large mustache & bowler hat, is seen in closeup talking to the police on the phone about one of the many ludicrous ways to catch the invisible Claude Rains. His first horror monolog went like this: "Say, is that the police? Was that thousand pound reward alright? Well, listen. I've got a way to catch him. The paper says he threw ink at the man he killed. Well, you got your own back, and scratch ink about with a hose pipe till you hit him. The ink will stick on him, see? Then you can shoot him!" If the police had followed this character's



"I grew this beard while waiting for PM to do a career article on me!" — John Carradine.

advise, the title character would probably still be terrorizing us today!

AFTER **THE INVISIBLE MAN** Carradine was put under contract to do bit parts by Universal but it was an arrangement which left him free to do films at other studios as well. For example he appeared in the 1934 DeMille version of **CLEOPATRA** for Paramount, then did a small stint as a touring actor in RKO's **THE MEANEST GAL IN TOWN** before returning to Universal for the first of the Karloff-Lugosi classic confrontation films, **THE BLACK CAT**. Carradine's part in this film was that of one of Karloff's Devil-worshipping cult. Even watching carefully, you may miss Carradine in this one (in which he doesn't receive screen billing) but his distinctive backside may be glimpsed near the end of the film when he is played the organ for the perverse proceedings.

carradine as john carradine

Carradine changed his stage name from John Peter Richmond to John Carradine in 1935, a busy year for him as he appeared in the non-genre films **SHE GETS HER MAN**, **CLIVE OF INDIA** (featuring Colin FRANKENSTEIN Clive), **TRANSIENT LADY** (with Henry Hull), **CARDINAL RICHELIEU**, **LES MISERABLES** (with Fredric March, Clara Loughlin & Cedric THINGS TO COME Hardwicke) playing the respective parts of a customer, a clerk, a hump, a rebel & an orator. Then came **EBBIDE OF FRANKENSTEIN**, a major film of the Golden Era of horror films, and one which found Carradine in the small role of the "First Hunter" who stumbles upon the Blind Hermit's cottage while seeking their way from the forest. When he & his friend see that the Hermit is entertaining the Frankenstein Monster, Carradine's eyes bulge with surprise & shock. You will remember that the Hermit (O.P. Heggie) cannot understand why they should fear and call his newly found friend a "Monster". Carradine exclaims, "Friend! This is the fiend that's been murdering half the countryside. Good Heavens, Man! Can't you see?" Whereupon Carradine tries to shoot the Monster with his rifle, only to find himself instantly disarmed. A fire ensues, momentarily trapping the Monster, while Carradine & his companion lead the blindman to their mutual safety.

Following his appearance in this classic horror film of the ages, Carradine continued to build a reputation for himself as a major character actor, altho his parts varied from bit to major supporting roles. He finished 1935 by appearing in the non-genre films **BAD BOY**, **ALIAS MARY DOW**, **THE CRUSADES** & **THE MAN WHO BROKE THE BANK AT MONTE CARLO**.

hissed for his histrionics

Leaving Universal at the end of 1935 to become a contract player at 20th Century-Fox, Carradine appeared in the following films of 1936: **CAPTAIN JANUARY**, **ANYTHING GOES**, **A MES-**

SAGE FOR GARCIA, **UNDER 2 FLAGS**, **RAMONA**, **MARY OF SCOTLAND**, **WHITE FANG**, **DANIEL BOONE**, **DIMPLES**, **THE GARDEN OF ALLAH**, **WINTERSET**, **LAUGHING AT DEATH**, **RAMONA** & a film which gained him critical acclaim, **THE PRISONER OF SHARK ISLAND**. In this picture, the story of Dr. Samuel Mudd, the physician who was unjustly imprisoned for unknowingly helping John Wilkes Booth following Lincoln's assassination, Carradine played a sadistic prison guard whose love of Lincoln caused him to torment Mudd until the climax of the picture, in which Mudd saved his life. Such was the force of his performance that patrons seeing Carradine upon leaving the theater in which **SHARK ISLAND** was playing, booed & hissed him.

Carradine fell in love and married Ardanella Cosner in the mid 30s and their union produced 2 sons, Bruce & David, the latter later establishing himself as a star with a small cult following of his own in films such as **DEATHRACE 2000**.

1937 saw a continuation of character parts in the following pictures: **THIS IS MY AFFAIR**, **NANCY STEELE IS MISSING**, **ALI BABA GOES TO TOWN**, **CAPTAINS COURAGEOUS** (his favorite film role), **ANGER**, **LOVE AT WORK**, **HURRICANE**, **THE LAST GANGSTER**, **LOVE UNDER FIRE**, and **THANK YOU, MR. MOTO**, one of the successful Peter Lorre detective yarns in which Carradine was cast as a suspicious butler.

Carradine continued his character parts thru-out 1938 with **OF HUMAN HEARTS**, **4 MEN & A PRAYER**, **KENTUCKY MOONSHINE**, **INTERNATIONAL SETTLEMENT**, **KIDNAPPED**, **GATEWAY I'D GIVE A MILLION**, **ALEXANDER'S RAGTIME BAND** & **SUBMARINE PATROL**.

He was "that dirty little coward that shot Mr. Howard and laid poor Jesse in his grave" in the technicolor **JESSE JAMES** of 1939, quivering & shaking as the outlaw Bob Ford who shoots an unarmed Jesse James (Tyronne Power) in the back while the outlaw is hanging a picture. He was reunited with Peter Lorre in **MR. MOTO'S LAST WARNING** that same year dying of suffocation in a diving bell. A satirical version of **THE 3 MUSKETEERS**, plus appearances in **5 CAME BACK**, **FRONTIER MARSHALL**, **CAPTAIN FURY** & major character portrayals in **STAGE COACH** (as the Southern gunning gentleman, Hatfield) & **DRUMS ALONG THE MOHAWK** in colonist in league with the Indians).

the butler who didn't do it

His one genre film of that year was **THE HOUND OF THE BASKERVILLES** in which he played the Baskerville butler, Barrymore (changed from the novel's name of Barrymore). Carradine's butler was a red herring in this classic retelling of the Conan Doyle favorite starring Basil Rathbone in the first of the several Holmes



BEHOLD HIM, OO HOMEM: The author saw John straight hairy stayed here on this one.

films he would do. When Sherlock Holmes is engaged to solve the murder of Sir Charles Baskerville, who seems to be the latest victim of a legendary hound that has cursed the Baskervilles for centuries, Barryman & his wife are but 2 of the possible suspects. When Barryman is caught signalling to someone out on the moors in the middle of the night, he comes under prime suspicion, until Holmes discovers that he was simply helping his wife's convict brother with food & clothing. At the climax, Holmes reveals the true culprit and Barryman continues to serve the Baskervilles as butler.

1940 saw Carradine as a featured player in the classic *THE GRAPES OF WRATH* and he followed that with a reprise of his Bob Ford character (who doesn't get away from Frank James!) in *THE RETURN OF FRANK JAMES*. *BRIGHAM YOUNG—FRONTIERSMAN* & *CHAD HANNA* rounded out Carradine's 1940 screen roles. The following year found him in *WESTERN UNION*, *BLOOD & SAND*, a sinister Nazi in *MANHUNT* (directed by Fritz METROPOLIS Lang), & *SWAMP WATER*.

1942 found Carradine back in the horror genre in *WHISPERING GHOSTS*, a comedy thriller with Milton Berle as a radio detective trying to solve a mystery aboard a haunted wrecked ship. Carradine was Norbert, alias Long Jack, an actor

hired by the villains to scare Berle away from the rotting hull.

During this time period, Carradine became divorced from his wife, Ardanelle, and also began making appearances on various radio programs, such as "The Charlie McCarthy Show". He finished off his 1942 screen performances with roles in *SON OF FURY*, *NORTHWEST RANGERS*, *REUNION IN FRANCE* and a 10 minute short for RKO Pictures called *INFORMATION PLEASE* (#8) in which he played a guest expert.

the 40s horrors

1943 saw a marked decline in major character roles for Carradine who found himself now mainly cast as leering Nazi henchmen in such films as *I ESCAPED FROM THE GESTAPO* & *HITLER'S MADMAN* to mad doctors of which his first was for Universal in their 1943 programmer *CAPTIVE WILD WOMAN*. As glandular specialist Dr. Sigmund Walters, Carradine managed to prove his theory that glands could transform physical matter into any size, shape or appearance he might choose. To test his theory, Walters manages to have a circus ape named Chula (played by Ray "Crash" Corrigan) ape-napped. In order to perform his mad experiment, Walters needed glandular extractions from a human being and was prepared to kill a patient when his

nurse threatened to expose him. Her reward was that her glands provided the needed extractions and soon Walters has transformed Chula into a beautiful & exotic-looking girl whom he names Paula Dupree (Acquanetta). Thru the use of hypnotism Walters is able to control his creation and decides to take her to the circus from which she was previously removed. There, Paula demonstrates her unique powers over the lions & tigers when she manages to save animal trainer Fred Mason (Milburn Ganamoke Stone) from being mauled to death. Mason decides to use her in his shows, having her stand outside the cage using her strange powers to protect him. However, Paula soon falls in love with Mason and, realizing that he in turn does not love her but Beth Coleman (40s screamer Evelyn Ankers), reverts to a half-human, half-ape creature. That night she attempts to kill Beth but fails. Walters realizes that

moments are when he's on screen. The film spawned 2 sequels, **JUNGLE WOMAN** (48) & **THE JUNGLE CAPTIVE** (48), both of which had flashbacks in which Carradine was glimpsed in an effort to save even more money on stock shots.

2 non-genre programmers, **SILVER SPURS** & **ISLE OF FORGOTTEN SINS**, completed Carradine's screen appearances for 1943, a year in which he also formed another stock company of his own in order to produce, direct & star in his beloved Shakespearean roles. In order to finance these laudable if not very profitable stage productions, Carradine began appearing in more & more "C" to "Z" horror films.

horrors galore

1944 found Carradine appearing in a string of horror films: **REVENGE OF THE ZOMBIES**,



John with 2 other famous Fiesels in **RETURN OF THE APE MAN**. Betz you'll surely recognize but the Beard Boy? George Zuccol. At right, rare behind the scenes directorial shot (James Whale holding pole of lamp) during shooting of **THE INVISIBLE MAN**, in which John Carradine had a part... almost so small as to be invisible.

he must graft new glandular portions if he is to keep the Ape Woman in the human form of Paula Dupree. Walters is about to perform the required operation on Beth's sister when Beth herself arrives, only to be made a prisoner. But the Ape Woman breaks free and savagely kills Walters. Then, reverting from Ape Woman to her original form of Chula, the ape returns to the circus where she manages to save Mason's life one last time before being shot & killed by several men misunderstanding her motives. **CAPTIVE WILD WOMAN** is hardly one of Universal's better horror films altho it did allow Carradine his first starring role. Altho only 61 minutes long, much of the film is composed of stock shots of Clyde Beatty (doubling Milburn Stone) whipping lions & tigers. Carradine's mad doctor portrayal was quietly menacing, much like Karlhoff's portrayals of the same kind in that era, and the best

WOODOO MAN, THE INVISIBLE MAN'S REVENGE, RETURN OF THE APE MAN, THE MUMMY'S GHOST, HOUSE OF FRANKENSTEIN & BLUEBEARD.

REVENGE OF THE ZOMBIES combined Carradine's recent screen work by having him appear both as a mad scientist & Nazi sympathizer but the result was a grade "C" (or lower) Monogram entry all the same. Plotline had Larry Adams (Robert Lowery), Maurice Hugo (Scott Warrington) & servant Jeff (Mantan Moreland) arriving at the home of Dr. Keating (Barry McCollum) after hearing of the death of Larry's sister Lila (Veda Ann Borg). Lila, who had married Dr. Max Von Altermann (Carradine), passed away suddenly, and as Von Altermann has refused to allow Keating to see her, the physician has a suspicion that she may have been poisoned. Larry suggests (for a reason that makes little



"Knock! Knock!" "Who's there?" "Tube." "Tube who?" "Tube be or not to be..." (Just kidding) From **REVENGE OF THE ZOMBIES**.

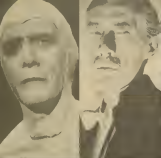
sense) that he & Scott switch names when they introduce themselves to Von Altermann while they attempt to see if they can discover the true cause of Lila's death. Entering Von Altermann's house, Rawling, Adams, & Warrington are met by the doctor's secretary, Jennifer Rand (Gale Storm), who reveals her admiration for her employer. Von Altermann enters the scene and has Jennifer prepare rooms for the guests before the funeral commences. There's a comical byplay between famed black comedian Moreland & the zombies. In this case, a fellow by the name of Lazarus (James Baskett) remarks to Jeff about the car he drives, "Beautiful car I driven car like this for master... when I was alive!" The local sheriff (Bob Steele) soon after arrives and it is revealed that he is a Nazi agent who is working closely with Von Altermann on the latter's experiments. Those experiments revolve around trying to develop an army of zombies which will not be stopped by bullets and will be, in fact, invincible. Firing a bullet pointblank into his zombie wife, Von Altermann succeeds in dispelling the Sheriff's skepticism. However, as he continues to rave on about his invincible army, he is shocked to hear a hollow-sounding "No!" emerging from his dead wife's lips. He remarks that he must continue to experiment on her so that her brain will be capable of only receiving & obeying orders. Von Altermann tells Lila to remain in her death state but her will is strong enough so that she rises of her own accord and disappears into the jungle. Larry discovers Von Altermann's secret and the doctor locks him in a closet. Jeff

free's him and the pair convince old Mommy Beulah (Madame Sufte-wart) to aid them in their fight against her master. She calls to Lila who comes and tells Larry that only her husband's death can free her. Larry promises to help but is drugged by the doctor that evening. Von Altermann drags Scott away for his experiments while the Sheriff watches Larry. Having only feigned unconsciousness, Larry is surprised to learn that the Sheriff is an American double agent and the 2 of them move at once to apprehend the crazed zombie master. The Nazi scientist calls out his zombies to stop them but Lila appears and her will power triumphs; the zombies slowly lumber toward the petrified doctor. Von Altermann escapes from his undead creations but in fleeing thru the treacherous swamplands both he & his zombie wife perish in quicksand.

vooodoo curse ludicrous

VOODOO MAN, also produced by Monogram, starred Lugosi & George Zucco as well as Caradine and could quite honestly be termed Caradine's worst & most humiliating role up to that time. Perhaps better than **REVENGE OF THE ZOMBIES**, if only because of the added presence of Lugosi & Zucco, and a few more unintentional lefts (mainly due to Caradine's performance), **VOODOO MAN** also concerned itself with zombies.

The story: Young women have been disappearing mysteriously near the town of Twin Falls. A retired physician, Dr. Richard Marlowe (Lugosi), lives near the small village with his wife, who suf-



THE COMIC (Dexter)—THE COSMIC MAN. Bruce (Farman) Bennett was also in it. At right, as the head of the household in *HOUSE OF DRACULA*.

fers from a peculiar malady. A young script-writer, Ralph Dawson (Michael Amos), becomes involved when a girl from whom he hitches a ride disappears near Marlowe's home. Dawson & the abducted girl's sister, Betty Benton (Wanda McCay), report the disappearance to the local authorities, then journey out to the Marlowe residence. They devise a plan to locate Betty's missing sister but Betty herself disappears within the Marlowe walls. Ralph & the police arrive and break into a room where Marlowe & his assistant, Nicholas (Zocco), are performing a voodoo ceremony over Betty & the doctor's wife. Marlowe had kidnapped the girls using his dim-witted assistants Job (Carradine) & Grego (Pat McKee) to set up detour signs near his house to waylay them. Marlowe's purpose in kidnapping the girls was to bring his wife back to normal, for which the voodoo ceremonies require a female with the exact mental plane that his wife formerly had. After feiling with them, the girls had become zombies and were kept in upright coffin chests. As the police interrupt his final attempt at restoring his wife to normalcy Marlowe is shot but before he dies he destroys his wife and releases the other girls from their zombie-like state.

not the apex of his career

Somewhat better, insofar as Carradine, was concerned was his role in another Monogram pot-boiler of 1944, *RETURN OF THE APE MAN*. Also supposedly a sequel to the Lugosi 1943 film *THE APE MAN*, the film bore no resemblance to the latter except that it was nearly equally/worse (pick your own) than its predecessor. In this one Lugosi was Prof. Dexter, a scientist working in the field of suspended animation. Carradine was

his ill-fated assistant, Prof. John Gilmore. When they discover that they are able to do this, they take a trip to the Arctic to test with a terribly unrealistic backdrop) where they conveniently locate with nary a problem a perfect specimen of prehistoric apeman preserved in ice. After bringing the body back to Dexter's laboratory, they revive it. The beast attacks them but they manage to imprison it, finding that the only thing it fears is fire. Dexter decides to transfer a modern man's brain to the apeman and Gilmore is just barely able to frustrate his plan to use the brain of Steve Rogers (Michael Amos again, since of Gilmore's niece Anne (Judith Gibson). Later, Dexter murders Gilmore and transplants his brain into that of the apeman (played in some closeups by George Zucco, his turn to suffer an embarrassing role, while in most of the shots played by Frank Moran). The apeman then seems to have normal intelligence but still has the lust to kill. It escapes and under the guidance of Gilmore's brain goes to Gilmore's house. There it murders his wife before Dexter recaptures it. Meanwhile, Anne & Steve have been investigating Gilmore's disappearance and trace him to Dexter's laboratory. They are skeptical when Dexter denies having seen his assistant. The apeman escapes the second time and goes back to the Gilmore home, where it kidnaps Anne. Steve & the police trail the monster, which goes back to the laboratory and kills Dexter. Trying to escape from the laboratory with Anne, the beast in a frenzy pulls loose some wiring and starts a fire in which it is destroyed, while Anne is rescued by Steve. Carradine's role of Gilmore allowed him a role of intelligence & sensitivity, insofar as any Monogram screenplay allowed anyone anything.

Returning to Universal, Carradine played another doctor of dubious mental normalcy in *THE INVISIBLE MAN'S REVENGE*, following *THE INVISIBLE MAN* (38), *THE INVISIBLE MAN RETURNS* (40) & *INVISIBLE AGENT* (42). Jon Hall (the original owner of what is now the Ackermansons) played Robert Griffin, brother of the original Invisible Man, who forces Dr. Peter Drury (Carradine) into making him invisible so that he can revenge himself on those he feels have stolen his property & the love of his girlfriend. No sooner does Drury turn Griffin into an invisible man than Griffin kills him, featuring some remarkable effects by John F. Fulton (as well as some bad ones—one which reveals that the invisible man is wearing a suit while invisible, which is ridiculous). Carradine's role was all-too-short and the film was another step down in the series.

THE ACTION steps up in the next installment, where you will read about HOUSE OF FRANKENSTEIN, THE MUMMY'S GHOST, BLUEBEARD, FACE OF MARBLE, THE UNEARTHLY, THE BLACK SLEEP, ATTACK OF THE 50 FOOT WOMAN, HALF HUMAN, THE COSMIC MAN and INVISIBLE INVADERS.

boo goes there? it's



PREVIEWED IN HORRORWOOD
by Harvey Charles & Brian Robinson

From some creepy corner of the Cosmos an alien spaceship plummets from the forbidding dark night sky.

Out of control!

Bound to crash!

As the rocket's flaming trail sweeps past the camera's eye, in tribute to the original famous title the words **THE THING** are burned onto the screen.

The horror from the stars has reached Earth.

the first death

As the smoldering title fades from the screen, the fabulous film picks up its pace, a pace that never slackens.

In Antarctica, two surviving members of a Norwegian outpost are chasing a husky across the frozen wasteland. Not on foot but from the vantage point of a helicopter. The chopper is weaving about erratically as the men take potshots at the terrified dog. As they converse wildly in their native tongue, it becomes obvious that they're desperately determined to kill the fleeing animal.

The malfunctioning shopper crashes into the tundra just outside U.S. Outpost #31 and the lone survivor continues chasing the husky on foot.

Roused by the rifle shots, the members of the outpost converge outside to investigate.

Suddenly— inexplicably— incomprehensibly—the crazed Norwegian turns on the men and attacks them.

The station manager, Garry, has no choice. He fires back, killing the attacker. The deadman's motivation is now forever lost, shrouded in mystery.

hints of the horror to come

Despite the terrible weather conditions, chopper pilot MacReady and Dr. Copper take off to fly south to investigate the situation at the outpost there. Upon arrival, the menace they will soon face dimly begins to manifest itself as MacReady and Copper examine the interior of the outpost.

It's dark and—wrecked like a polecat on a wet road and tore up the turn-of-the-century



It's no *hugabug* basement at the foot of these frozen stairs!



Eleven members of the movie's all-male cast of twelve...but where's the twelfth? Maybe he's already met up with the film's title character, hasn't?



If this member of Outpost #31 gave serious thought to the consequences of a fling with *The Thing*, he might well decide to use that snow on himself!



Three blood suspects waiting for the results of Dr. Copper's blood screen test...which will determine if one of them is a *Thing* in man's clothing!

Mystery: They come upon a huge block of ice, partially melted and looking as tho it had contained—something. Near the ice they discover a polaroid, on the snapshot, a photo of members of the camp gathered around the block before it melted.

Copper finds a video recorder and a quantity of tapes which he gathers up for later investigation.

They also find the remains of two men, and a hideously distorted corpse.

less than human

Back at Outpost #31, the straggly dog is prowling around the encampment. The husky is displaying some characteristics that



John Carpenter, dressed for the weather or is the coldest chills he's creating?

are anything but canine.

Mackenzey and Copper fit cassettes they brought back into the tape recorder and what they hear raises the hackles on the napes of their necks:

Shouts of confusion...

Sounds of fighting...

And through it all a certain sound, a word screaming noise they cannot identify, unlike anything they have ever heard before.

Like nothing—earthly.

Then they turn to the video tapes.

Study them avidly.

In one particular recording they see the Norwegians gathered about a large oval shape buried in the ice. What can it be?

Drs. Blair & Copper examine the misshapen corpse, the malformed body that once was human but has now been transformed into a weird protoplasmic blasphemy of a man that defies analysis.

Meanwhile, the dog has been placed in a kennel with the rest of the dogs of Outpost #31. As the new dog sits on its haunches, staring at its companions thru dead, listless eyes, the pack becomes increasingly nervous—hostile—sensing an unknown danger in their midst.

*They begin obeying the instructor
Alone in to attack it.*

Then.

*The shadow of the new dog
against the kennel wall.*

*The shadow suddenly
breaks apart,
seeming larger.
The kennel roars.*

whow goes there

From this point on, the story is virtually John Campbell's enduring sci-fi classic, "Who Goes There?", with only minor exceptions.

MacReady and company charge into the barking, snarling kennel to discover the alien trying to take over the cell structure of the Outpost's dogs. While the men stare awestruck, paralyzed by the incredible sight before their unbelieving eyes, the camp mechanic, Childs, gathers his wife about him and destroys the Thing with an industrial torch.

The following morning, Blair and several others study the torn remains of animal carcasses removed from the charnel kennel. Blair has already begun to half-suspect the terrible truth: That this alien creature is a master of cell manipulation and reorganization as well as a master of mimicry. "It could possibly have transferred to another dog before it was torched!" Or, worse yet, it could possibly have gotten to the kennel master, Clark.

Meanwhile, MacReady has flown his chopper southward in order to locate the site of the Norwegian's dire discovery. What he finds is another shocker: The exploded remains of a flying saucer, still half-concealed where it is buried in the ice. From the condition of the ice he



THE THING is alive and transforming into something less than human.

concludes that the alien ship must have crashed on this spot over a hundred thousand years ago.

He also locates the spot where the Norwegians had carved a huge block of ice out of the ground.

madness gains the upper hand

Back at camp, Blair theorizes on how the alien entered the camp as a dog.

"...whenever it was revived, it... well, The Thing was probably disoriented, and realized it couldn't survive for long in our atmosphere...but being the incredibly adaptable creature it was...it tried to become something that could survive...Before the Norwegians killed it, it somehow got to this dog...It was a life form that was able to imitate & reproduce whatever it ate or absorbed, cell for cell."



No matter how much land you fill at The Thing, the odds favor the fiend!



in planting incriminating evidence against MacReady. Forced to protect himself by acting on his own, MacReady arms himself with stacks of dynamite and commandeers the camp by threatening to blow it up.

He forces the men to participate in another test. Reasoning that since each cell of the monster is a separate entity, MacReady deduces that if several drops of alien-contaminated blood are subjected to a hot needle, they will try to escape the pain.

The test is a huge success. Everyone is exterminated, proven to be human.

Everyone except—Palmer!

The outpost's second string chopper hopper.

Trapped, his disguise penetrated, "Palmer" begins to transform into a monster of the most hideous form & man I mean, its skin is man's! A savage battle ensues and in a whirlwind of destruction, "Palmer" is finally hoisted by MacReady and destroyed.

the horror mounts

Suddenly, MacReady remembers Blair.

They break into the toolshed and what do they find? A small spaceship under construction. While everyone's been busy chasing the Thing's counterparts, the monster has been building a ship.

Horror piles on horror and, finally, it's MacReady vs. the incredibly transformed monster.

A final furious encounter of the worst kind!

31 years later

When you leave the theatre after seeing this exciting film, remember the words of warning from the original *THING* (1981):

"Ladies & gentlemen of the globe—there is an enemy hovering over our heads—an enemy with an armada of flying saucers, and an army of super human and fantastic warriors. Every citizen of the world must become a vigilant watching the skies. Keep looking for the next flying saucer—watch the skies, watch everything over your head—throw a ring of watch towers around the earth.

Keep looking-looking-looking..."

Later, Blair goes mad. Destroys the camp's radio. Then disables the helicopter. His ravings sound like pure insanity to the men trying to corner and subdue him. At last he is caught and locked up in an isolated toolshed 75 yards from the main compound.

the blood is the life!

Dr. Copper devises a method of determining which of the remain-

ing men are human—and which aren't. A blood serum test. But the camp's storehouse of blood plasma is required and, to his horror & chagrin, the doc discovers the plasma's been sabotaged!

The outpost is thrown into chaos by this sinister development.

While the suspicious members are tightly bound and kept together, the remaining men scour the outpost for any evidence of monsters. One of the things cleverly succeeds

Dark Shadows

it haunts again!

The setting is a small fishing village hidden in the cliffs of a rugged seacoast. High on Widow's Hill stands Collinwood, the brooding family mansion.

It's a home of dark mysteries and intrigue. Within its great halls stalk the tormented residents of the estate...ghosts, witches, werewolves...held captive by spells reaching out from the depths of time.

Young Victoria Winters has come here to be the governess of David Collins, heir to the family fortune, and companion to the mansion's matriarch, Elizabeth Collins Stoddard. At first fascinated by the strange happenings, Victoria was soon drawn into the dark mysteries of the Collins clan. Ominous events began to unfold, not only in the present, but in the past!

The supernatural was always commonplace at Collinwood, home of the family's 175-year-old resident vampire, Barnabas Collins!

It's back!

Yes, the days of yesteryear...those glorious days when the organ ticked off its eerie theme and those titles spiraled out of the sky...are back! Television's only gothic soap opera, *Dark Shadows*, is haunting the airwaves from Detroit to Macon, from San Diego to Bangor and headed soon to your hometown television station.

Worldvision Enterprises have released the first two years of the horror video for 250 episodes! In what they call slightly living black and white. When it left the ABC network in 1971, Worldvision tried to sell reruns to the local stations. But at the time, there were no buyers. Now, thanks to the success of other syndicated soaps like *Mary Hartman, Mary Hartman* and the rise in popularity for the occult in films like *LOVE AT FIRST BITE*, *Dark Shadows* is enjoying im-

mense popularity in late evening and afternoon time slots.

However, the success of the revival of *Dark Shadows* doesn't stop there!

Fan clubs are sprouting, a new *Dark Shadows* novel is in the works and a *Dark Shadows* revival reunion is planned in New York City.

a trip into the past

Dark Shadows began in the mind of Dan Curtis, who began his career in show business a mere 30 years ago in a mid-Manhattan loft where he took his first TV job—as a \$40-a-week film rowander. Curtis' dream one dreary afternoon in his office led to the most successful daytime serial in history.

"The dream was extremely vivid," Curtis told E.M. "I saw a girl on a train, huddled against the window and looking out into the night of small herring New England villages. She was a quiet, dreamy looking girl and her long flowing hair fell back over the top of her coat. I remember watching her reflection in the window and hearing her whisper:

"My name is Victoria Winters. I am going on a journey that will bring me to a strange dark house on the edge of the sea at Widow's Hill. There, I am going to be governess to a young boy and the companion to a mysterious woman."

At breakfast the next morning, Curtis told his wife Norma about the dream. "That's a terrific idea for a TV show," she said.

Curtis' dream was given a body—in fact a number of them—in *Dark Shadows*, the first TV series ever patterned on the lines of a Gothic novel. His nightmare produced a dream soap-opera for ABC, drawing millions of daily viewers from housewives to youngsters.

what's in a name?

The idea for a horror soap opera was fine for Curtis, but the real problem at the time was to find a name for the potential series. Before the series' final title was decided on, such suggestions were considered as *Terror at Collinwood*, *Castle of Darkness* and *The House on Widow's Hill*. Then, stumbling upon the answer accidentally, Curtis quipped: "Maybe I should go to a museum and film some dark shadows." He laughed at himself for a moment and said, "I've been on the wrong track all this time when we could've had a *DS*!"

And daytime television's gory story was born.

an experiment in terror

Dark Shadows was an experiment not only for daytime television, but for the whole industry itself. Sure, horror and fantasy had appeared on TV before. *Cater Lemays*, Rod Serling's *Night Gallery*, and Boris Karloff's *Thriller* had the video public huddled near their TV sets week after week. With the arrival of *Dark Shadows*, these TV anthologies were wiped out. They had no continuing characters save the host and each was its own show. *Dark Shadows* changed the industry.

Curtis' series was also based on the Gothic romance, whereas thrillers were based upon the tradition of Gothic horror. Gothic romance is what sells, and the millions of paperback novels which are sold at bookstands attest to that. In one form or another, they contain a young girl seeking a job at a castle owned by a handsome, wealthy count. There's always a family secret to be discovered as the novel progresses.

However, this Gothic romance tradition was not a success for *Dark Shadows* at first. When the series debuted early in 1966, the ratings were lower than any other competing show's. It appeared that *Dark Shadows* was a failure. But a daring Dan Curtis decided to bring a new dimension to the show and to television. He would bring a vampire into the series and he would call him Barnabas Collins.

video vampire number one

Jonathan Frid was originally scheduled to play Barnabas for a three-week stint; or until the ratings were boosted. But after 2000 pieces of fan mail arrived at ABC, Curtis thought he'd hold on to this bloodsucker.

"Good evening. My name is Barnabas Collins."

His first lines as the door of the supernatural was opened at Collinwood will be long remembered by fans of *Dark Shadows*. This Canadian-born actor attracted a cult following for the series. A lover of Shakespearean literature, Frid often echoed the bard in his portrayal of Barnabas, capturing the hearts of millions of women.

"I play Barnabas as a lonely man with a conscience," Frid told FM. "He is guilt-ridden



Jonathan Frid, the bloodthirsty thespian who played Barnabas Collins, star of TV's #1 all-time soap opera!



Grayson Hall and Nancy Barrett in period costume, sharing a scene with a real head case!



How sharper than a serpent's tooth...is a vampire's sting! Dr. Hoffman would just as soon not find out!

because of his need for blood. But he is also a sympathetic human who yearns to be a normal man. My character is unpredictable; I'll go along for a while and be very quiet, then suddenly I'll lunge as the lust for blood overwhelms me."

In July of 1967, *Dark Shadows* garnered over 80 million viewers daily and was the most-watched daytime serial for the year—thanks to Jonathan Frid, of course!

lunch boxes and pillow cases

During its original five-year run on ABC, *Dark Shadows* fans would grab at the chance to see their favorite star in public. Many of the principals, including Frid, appeared on talk shows and hosted parties. But fans just couldn't get enough of them. They bought *Dark Shadows* lunch boxes, pillow cases, games, dolls, models, records, books, posters, and post cards. A fan was in a minority if he didn't own his bubble-gum Barnabas ring. *Dark Shadows* was the

STAR WARS of the 60s, producing every product conceivable.

In 1967, a series of *Dark Shadows* Gothic novels were written by popular romance novelist Mariya Ross, alias Dan Ross. His series of over 33 novels sold over 190 million copies in the late 60's with storylines much like the show's, but often with way-out adventures like "Quentin and the Monster from Outer Space," for example. A *Dark Shadows* cookbook was published, along with *The Jonathan Frid Photo Album* and *The Dark Shadows Book of Vampire Jokes*.

And it didn't stop there. With the arrival of David Selby as Quentin came the Top 40 hit in 1968, "Quentin's Theme." Also hitting the airwaves was "Jessica's Theme." The *Dark Shadows* original music album produced by now-defunct Phillips Records sold thousands of copies and even came equipped with a pull-out Barnabas-Quentin poster, the only downfall for the album was Barnabas' attempt to sing.

As *Dark Shadows*' popularity increased, so did its complexity. Often if a fan missed a single episode, he was lost as to what was going on. A single episode could involve a trip into the past, the death of a main character only to be revived as another character, or dreaming of a future event. This often created a problem for the business executives who cranked out of the office to catch the daily happenings. Many housewives were confused just by watching a single episode, but the avid college students often logged the daily events of the show in their diaries. Fan clubs sprang up around the country to assist eager viewers in keeping up with the series.

a sad farewell

Much to the dismay of millions of fans, *Dark Shadows* was cancelled in April of 1971. Not, however, due to low ratings, but because the writers ran out of ideas. Many of the actors who had been with the show were getting numb and some even pregnant. It was a sad farewell for many devoted fans. Some threatened suicide if the series was not brought back. Fans flooded ABC with millions of letters and housewives and college students marched in front of local TV affiliates. The more subtle ones just cried.

However, *Dark Shadows* did not die with the last episode of the serial.

Like the legendary vampire he portrayed, it continued to be resurrected in various forms, such as two full-length feature films also produced by Dan Curtis. The first of these, *HOUSE OF DARK SHADOWS*, is considered a classic among vampire films. This 1972 entry had the characters converging through the vampire story of the series. It actually compressed the first two years of the series into a two-hour feature film complete with the same characters and some special effects not even attempted on the series. It starred Jonathan Frid as Barnabas, of course, Joan Bennett, Grayson Hall, John Karlen, and Kathryn Leigh Scott.



Collingwood, the house where evil dwells...along with vampires, werewolves, ghosts, witches and warlocks!



Collinswood was the favorite haunt of Quentin Collins, portrayed by David Selby! The phantom forebear of the Collins family was the subject of the second *Dark Shadows* feature film.

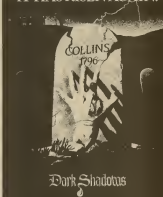
The second and last (7) film, *NIGHT OF DARK SHADOWS*, was poorly received by the critics and was a box-office bust. The focus of this one was Quentin Collins, again played by David Selby, and the story was a frightening psychological tale of witchcraft and demonic possession. Its storyline was unlike the serial's and it co-starred Kate Jackson, who began her successful career with *DARK SHADOWS*.

fiendish fandom

Now that *Dark Shadows* is haunting the airwaves once again, so are the fan clubs. Many new fan clubs have sprouted in the past few months and many have been around for some time now. The International *Dark Shadows* Society has been serving the fans of *Dark Shadows* for over six years now. The society publishes a quarterly magazine for its members, "The *Dark Shadows Quarterly*," which contains interviews with the stars, information on what the stars are doing now, updates on the syndication of the show, poetry, fiction, many rare photos, artwork, and much more. An official membership card is issued to each member. For more information on a club near you or *Dark Shadows* events in your area or getting *DS* on the air in your home town, write:

The International Dark Shadows Society
P.O. Box 50499
Indianapolis, IN 46259

IT HAS RISEN AGAIN.



Dark Shadows

RARE TREATS

YOU get 'em now.
Today.
Right away.
With no delay.
Rather than make you wait
till some distant day when we
do a feature about **THE WHIS-
PERING SHADOW** or **THE
SHUTTERED ROOM** or one of
the other films on these pages,
we feature them NOW.



And Loral Aarh (left) vies with George Kason (shown here) for the title of King of the Mad lab. (**THE VAMPIRE BAT**)

Carol Lynley shudders at the Face at the Window (Silver Mask) in MGM's **THE SHUTTERED ROOM**.



The Immortal Lora (GARMOLL FORLAND), photographed by Hollywood's Top Photographer of the Time, Gordon Stetson Galt, as she appeared in **MARK OF THE VAMPIRE**.

Jason Robards, father of the Jason Robards we're familiar with today, with the movie-stopping ray in **ADAM HAWKIN**.



PAULA LUGOSI, the epitome of the Mad Scientist of the film, is hard to resist in the movie-magazine serial **THE WHISPERING SHADOW**.

SOVIET SCIENTIFILM: On a 3-week travel of discovery through the Soviet Union (Moscow, Kiev, the U.kraine, and Leningrad) PM's Editor has learned of a number of anti-H films made in the Soviet Union and unknown in America and in this exclusive excerpt for PM we obtained three films new for the screen in any periodical in the United States.



As often with glass-creased narrow-while hair is featured in PM's ASPIRA-AD ASTRA (BY ASPIRATION TO THE STARS).



Is he alive or dead? This is a job for STAR INSPECTOR to determine.



The Straginsky Bros. Strike Again! They're gone as THE STALKER, now called "AT THE LOST CLAMBER" HOTEL.



An as-trotated-at, as the Karamasoff will there, as-trotated-at-trot-trot a strange object in ORION'S LOOP.

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—BURO



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SUPERMAN MODEL KIT
Superman stands 6" high in his
dynamic model kit as he battles
the evil Doctor!
\$24.95—\$15.98



SUPERMAN PORTFOLIO: 12 glorious paintings
of the caped and cowl from the Super era's
models, 11" x 14". Shown in full color
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SUPERMAN BLUEPRINTS: 15 wondrously de-
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In full color dragon
logo, sword's ap-
pearance. Galin
(with glitter) and
monstrous Var-
mirex. Paperweight!

IRON-ONS!

Three colorful
scenes: large logo,
Indiana Jones on
horseback, & small
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**NEW 12" TALL
MECHANICAL ROBOT
YOU BUILD!**



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**WITH THIS COMPLETE KIT
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robot that can metamorphose
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working shapes and sizes. Bio-
tron's parts are fully inter-
changeable with the entire Mi-
crotron line of toys! Biotron for
those of fun! Batteries not in-
cluded. #02015-1922-95



**ZODARK ACTION
ATTACK
WARRIOR**

Zooming to join
the far reaches
of outer space,
ZODARK flies
from the planet Tob-
or on the far side of
the Blue Orb to the An-
tarmack Galaxy, unleashes his nuclear
warped propellers against the hapless Inhab-
itants of the Milky Way. This six inch human fig-
ure can't come anywhere! With 5 inch long propellers that
can fly up to 40 feet! ZODARK's new style, painted arms
can stretch there! Propellers! Painted in Red,
Blue, White and Yellow. Color
#02012-\$2.50

**ACTION ATTACK
WARRIORS**



ZODARK ACTION ATTACK WARRIOR

Far out in the dark reaches of the Lesser Milky
Way. Closets the reddest world of their Planet 3 was
discovered by a space craft from Tobor. From the
darkness world of Tobor in the Antarmack Galaxy,
ZODARK riding their systems, colorful ball ap-
pear the brightest. ZODARK in the very depths of
the Antarmack Galaxy, six inch ZODARK has
come to exact vengeance from all Antarmacks.
ZODARK's steel, blue and black colors, painted arms
can stretch there! Propellers! Painted in Red,
Blue, White and Yellow. Color
#02012-\$2.50



TWIKI SIGNAL FLASHER! THE INCREDIBLE ROBOT FIGURINE FROM BUCK ROGERS!

TWIKI SIGNAL FLASHER: No space action hero will want to venture into the ultimate Twiki Signal Flasher! This durable metal figurine of the famous robot from the Buck Rogers TV series stands a full 6" tall in striking silver. Mounted also is a sound and light signal. The signal is controlled by the remote light which comes at your command. It is created by the same artist as Twiki's famous "Geez" robot system featured in his book, "Robotics" (Doubleday). #00000-14-00

NEW! CHILLINGLY REALISTIC SPIDER WEB!



SPIDERWEB SPIDER WEB: How many times has the spider been the villain? He can be used for decoration, or as a TV set prop. The spider is your own killer! It's realistic! It's the spider is real! Look out! #00000-14-00

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The Quater Producers. Boris Karloff and Bela Lugosi in their most chilling, terrifying and scary roles. The Quater Producers. Boris Karloff and Bela Lugosi in their most chilling, terrifying and scary roles. #00000-14-00



HORROR SHOWS
Great radio programs in a book by Boris Karloff. There are the stories that left you shivering with fright! A book full of the greatest radio horror stories, with Karloff, Lugosi, and other great actors. #00000-14-00



RECORD AND COMIC BOOK SET IN FULL COLOR
A book full of the greatest radio horror stories in a full color! 20 pages, comic, with you to see in it. #00000-14-00

RECORD AND COMIC BOOK SET IN FULL COLOR



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The Phantom of the Opera. A book full of the greatest radio horror stories in a full color! 20 pages, comic, with you to see in it. #00000-14-00



VAMPYRE at the PSYCHICHORD
Music to chill the spine. Vampyre at the Psychichord. A book full of the greatest radio horror stories in a full color! 20 pages, comic, with you to see in it. #00000-14-00



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THE PHANTOM OF THE OPERA
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From the 100+ color space suit! Series of cards from two space-punked Assignment series in the original wrapper. Set of 10 Trading Cards. Assignment 10 Cards. \$10.00



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Stickers featuring movie hero and Space-punked of the Star Trek: The Motion Picture. Set of 10 Stickers. \$10.00

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Stickers featuring the extraordinary alien life. Assignment series in the original wrapper. Set of 10 Stickers. \$10.00

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Stickers featuring movie hero and Space-punked of the Star Trek: The Motion Picture. Set of 10 Stickers. \$10.00

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TRADING CARDS AND STICKERS



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Stickers featuring the extraordinary alien life. Assignment series in the original wrapper. Set of 10 Stickers. \$10.00

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MONSTER SHIRTS! NOW YOU CAN "WEAR" A WARREN COVER!

TOP QUALITY! THOSE WHO'S DESCRIBE THESE FINE SHIRTS... THE FULL COLOR SCENES ARE NOT DECALS, WHICH FADE OR PEEL, BUT ARE DYED INTO DURABLE POLYESTER & COTTON. THEY ALL CARRY THE FAMOUS WEAR-DATED WARRANTY. THIS MEANS TOTAL WASHABILITY & LONG LIFE!



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MONSTER SHIRTS!

NOW YOU CAN "WEAR" A WARREN COVER!

TOP QUALITY! THOSE WORDS DESCRIBE THESE FINE SHIRTS. THE FULL COLOR SCENES ARE NOT DECALS, WHICH FADE OR PEEL, BUT ARE DYED INTO DURABLE POLYESTER & COTTON. THEY ALL CARRY THE FAMOUS WEAR-DATED WARRANTY. THIS MEANS TOTAL WASHABILITY & LONG LIFE!



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FAMOUS MONSTERS

BACK ISSUES



FAMOUS MONSTERS BACK ISSUES



A FEAR FAN'S FANTASY!

No true fright film fan would be caught dead without a complete collection of FAMOUS MONSTERS! Better place your order soon, before—but...horror! Many of the vintage early issues are already sold out...and our supply of several other issues is running frighteningly low! Hmmmm! Could that be on account of the insightful, informative articles on fantastic films old and new? Or the heart-stopping foto features that made night-light manufacturing a multi-million dollar industry? Or the notoriously rifty oil paintings that have graced many of our covers? We don't know! We do know that we've been America's foremost fear mag since 1958...and a sampling of these back issues will show you why!

NEW! THE CAST OF CHARACTERS "CLENS" MAKE-UP REMOVER

"CLENS" MAKE-UP REMOVER: The perfect answer to our beloved makeup kit! "Clen's" removes all makeup and adhesives from the skin and hair! "Clen's" is made of entirely natural ingredients and was specially created by a Hollywood makeup artist and used by major studios for over thirty years! Unless you're planning to be a gruesome monster for the rest of your life, you'll want "Clen's" to safely and gently remove all make-up without irritation! \$2.99 (9-12oz) \$5.99 (16oz)

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THE COMPLETE ILLUSTRATED FRANKENSTEIN FILMBOOK!

THE ILLUSTRATED FRANKENSTEIN FILMBOOK: The Frankenstein collection now has the complete 1931/1935 starring Boris Karloff starring! This remarkable, never before published! From the Frankenstein story legend from the pen of Mary Shelley to the release of Karloff's iconic performance in the movie, this book is the only one of its kind! \$14.95 (hardcover) \$9.95 (paperback)

BORIS VALLEJO



1983 FANTASY CALENDAR

The best thing about New Year's is that it gives you a chance to hang up a new Boris Vallejo calendar. And the master illustrator of the Last Unicorn has produced himself with his 1983 diary featuring more breathtaking landscapes, mythical creatures, and fantasy scenes than ever! You'll treasure it all year and every year! #26364-95-95



BARNABAS COLLINS POSTER

Here's a wall hanging... or hanging that will really get your blood up! It's Barnabas! First as Barnabas Collins, then as the vampire Lord of the Night. \$4.95 (MSRP) featuring 144 of his 400+ black and white poster illustrations. The walls of any crib or manseum? Hang 'em like tapestry, and you'll really be kept warm! (Barnabas has such great vampire bite every night, doesn't he?) Start yours up now! Ships and orders as soon as possible. Please! These things are waiting to be stolen! BARNABAS POSTER... #26365-12-95

STAR WARS MICRO COLLECTION



Features: "Bespin" title, window with outside view, and special platform. Includes the Last Unicorn Luke and Darth Vader figures in action poses! #26366-11-95



Set of Luke Skywalker light saber duel with Vader! Includes ornate gantry base leads to rotating platform! #26367-11-95



Plastic minis: Hall of the Jedi! Ming-Lue Luke, and frozen figure! Micro-miniing: shiny, smooth, no-scale future! #26368-11-95

Special offer! All three interlocking Hoth World playsets for only \$55.95!



Minis: Luke's capture by the cave monster! Luke, Han, and Chewbacca destroying the probe! Action launcher! #26369-11-95



Features rotating generator and "Good" Hoths! (ing system) and special for remote control! #26370-11-95



Operated by remote lever. #26371 to include firing! Observation tower with blast doors, remote control cannon! #26372-11-95

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Features rotating cannon that spins and falls a 100-foot, manually operated probe, remote-control elevator, and more for saving Luke & Leia! #26373-11-95



Hand-operated trash compactor with huge "chuck" that spins at fast speed! Includes probe and "Good" Hoths! #26374-11-95



Interlocking Death Star World playsets, the Escape and the Compactor. Includes all the Hoths you'll ever need! #26375-11-95

GRAVEYARD EXAMINER

CREATURE
FEATURES

DEAD-LETTER EDITION

FINAL

EDITOR, JEFF ROVIN

THE BATTLE RAGES...

The great old-timey monster war! The side is remarkably close as of this writing, and it is a complete draw! Results of which coverage you prefer as a reader for science fiction will appear in the next issue.

MONSTER RUMBLE

There are some strange word lists of below--although, upon closer inspection, you'll find them not as strange as they seem! Can you decipher the riddle hidden in each? For example:

J IT
IT G

is it **COME FROM BENEATH THE SEA**. Get the message? Good! Here are others:

1. Polaris vs. Alpha Centauri
Brooks
2. The Brave
3. Planet, Planet, Planet, Planet, Planet, Planet, Planet, Journey 2
4. World's most powerful monster
5. --- man that was not monster

6. **HOUSE**
7. World, world, world, world, world, world, world
8. **LONGMAN'S JAW-DROPPING**
9. **FOUR EYES ONLY**
10. **FOUR EYES ONLY**
11. **FOUR EYES ONLY**
12. **FOUR EYES ONLY**

MONSTERS OF THE MONTH



DANNY FEHSENBACK MICHAEL TINNERY ANDREW ROBINSON

ANSWERS

1. POLARIS VS. ALPHA CENTAURI: BROOKS
2. THE BRAVE
3. PLANET, PLANET, PLANET, PLANET, PLANET, PLANET, JOURNEY 2
4. WORLD'S MOST POWERFUL MONSTER
5. --- MAN THAT WAS NOT MONSTER
6. HOUSE
7. WORLD, WORLD, WORLD, WORLD, WORLD, WORLD, WORLD
8. LONGMAN'S JAW-DROPPING
9. FOUR EYES ONLY
10. FOUR EYES ONLY
11. FOUR EYES ONLY
12. FOUR EYES ONLY

REPORTED BY THE GRAVEYARD

THE PRINTED WEIRD

Two big publishing events in this issue.

First, the second in the epic fantasy tale **THE LORD OF SHAMARR** has just been published. A fantasy bestseller for months, that volume has spawned two **CLUSTERS** OF **SHAMARR** by the Terry Brooks epic. The second is the premiere of this issue of the first novel--about half and right. **SHAMARR**, which began with the **SHAMARR** two which words are famous. An excellent paperback, this 400 page work from Del Ray is worth the \$7.95 price.

Another noteworthy volume, this more recent, is a release of **THE COMING OF THE HORSESLAND** by Robert Adams. Set in the California rain lands once known as the United States, this tale tells the story of High Lord Mike Rivers against the **SHAMARR** (scripted) families who dream of destroying **SHAMARR** (California) and the **SHAMARR** (California) (California). **THE COMING OF THE HORSESLAND** is the first novel of the series. 300 pages of excitement from Del Ray for \$2.50. Cover by Western artist Ken Kelly.



FANG MAIL

(Continued from page 4)

WANTED! More Readers Like



VINNIE WESTMORELAND

MISSIVE OF THE MONTH

I'd like to thank you for creating an interesting predicament for me. Lately I have to fight my 5-year-old son Jason for the latest issue of *FM*! You see, I always look thru each new issue with him (except the ones with coverage of cat-&-slash films—those he cannot see) and now he's developed a taste of his own for *FM*! I've even caught him going thru my collection of back issues, browsing thru the vintage articles & clips.

I'd like you to know that Jason's interest in *FM* has, over the years, helped him to learn his alphabet, words, and encouraged him (at a pre-school age) to begin to teach himself to read. Now he seeks out "better" literature (ch! dren's variety, of course) to supplement his *FM* reading. Onosaurs are his current interest and he's almost exhausted the resources of our local library reading up on the subject (up to "young reader")

WANTED! More Readers Like



TYONNE ROMAN

level). At his request, we're now planning a visit to the National History Museum. **RON LETOS: ARE YOU READING THIS?**

At any rate I thought you might be interested in the obituaries of one of your older readers (since 1983, issue #21) and one of your younger (since #169). Best Cover Award goes to #182. Definitely let's have more painted covers & lead toots, especially those awful composite foto covers like #182. The *AMERICAN WEREWOLF* coverage was great. You must have had a great time in New York meeting all those interesting people. We both agree Bobby Driscoll is a living doll and hope to see more of him in *FM*. Otto Caroline Myers, coverage of this wonderful lady was long overdue.

Issue #183 is our current favorite. Best article, *THE LOST WORLD*. I only wish the pages could have been reproduced full size instead of reduced. Please add 2 votes for more coverage of old films (and especially more discussion films, add Jason). "Things With Wings" was interesting, well-written with a subtly educational slant not usually found in *FM*. I hope to see more on the line "Fantasy Film Sweeps." is a good idea—keep it coming in the years ahead. Harms Lantz is doing a heck of a job on the obits. It's certainly not a happy job but an invaluable service to us fans. Finally, kudos to Arnette Fuller & Edwin Norman for coming to ye editor's defense against monstrous James Martel.

After all those years it makes me very happy to see *FM* still going strong. But please, hold down the blood-&-guts logic. You can cover a film like *FRIDAY THE 13TH* without running & pages of graphic & gross stuff. Enjoy sharing my hobby with my son and these are issues that I must keep from him until he's older. I'm very uncomfortable doing this. Please don't make me hide too many issues.

Happily, soon it will be time for my youngest son, Davy (age 2½), to join us in reviewing the new issues of *FM*. I'll keep you informed of his progress.

DAVID SCHLEICHER
Burlington, NJ

P.S. Davy's (delusional) Jason's picture appeared in #245 but I've never sent in one of Davy to rectify this matter. I'm enclosing a foto of the youngest Schleicher.

WANTED! More Readers Like



ROB BOTTIN (By Kimber L. Cadogan)

WIERD WORDS

TYONNE ROMAN, Brooklyn, N.Y., says: Keep up the good work, weirdos. (Weirdo—"Well! That's the nicest thing anybody's said about us all week! And it's already the second Friday of the week!") **WALTER COMBS**, Uxbridge, AL asks: How could I write to Rick Baker? (Address him c/o Penny Kearnard, 2455 Glenwood Ave., Hollywood, CA 90027, and it will be forwarded for you.) **CARLTON PASS**, Carlestown, GA, is Naggie Nelder really bald like he appeared in "Salon's Lot" when he looked a lot like Norbert? (No, he borrowed a head of skin from Terry Senglar for the role.) **KENNETH ARDMORE**, W Palm Beach, FL: The dope in "The Future scope" makes me mope 'cuz I'm at the end of my rope wanting to get all those too big from A to Zootrop (I've can't cope). (Just grope for *FM* and keep up to date with the clues on the news.) **JIM MCNARY**, Kennebunk, ME: I wonder if I'm any relation to Tim Moriarty? (Yeah, I could write as good as he does. His article on *SANMP* thing was the right mixture of fiction & fact. I was glad to get to know Adrienne Barbeau (a favorite of mine) better. The only thing I was sorry to hear is that she didn't like *STAR WARS*. That's incredible.) **FRED NEWTON**, Capital Park, CO: Since I missed MOTE HELL & MOTHER'S DAY, I was glad to read what Winky Garvey had to say about them in his "Sweepstakes." I guess I didn't miss much. **SUSAN GOSSETT**, Franktown, CO: I agreed with Winky Garvey's editorial in the midst of his "Sweepstakes" about R-rated pic-

tures not being suitable for children under 10. I'm 9, and frankly I'm not looking forward to seeing R rated horror pictures. Couldn't they make some a little less gory? **MAM-OY BURR**, Hollywood, FL: I'm under 10 and I suppose I Winky Garvey had his way. I would I have got to see *THE BEAST WITHIN* which I was fortunate to see of a preview. It's R rated and I thought the gruesome parts were GREAT!

THAT'S INCREDIBLE

I saw something that maybe you haven't seen, I saw the original suit for *PHANTOM OF THE OPERA* worn by the one & only Lon Chaney. I'd like to know if you have seen it. 2 weeks after I saw it, it went to an auction and was sold.

KYLE PROCTOR
Durham, NC

Lucky Kyle, you saw something I sure never saw. Nor, I dare say, 99.99% of our readers. If anyone has a clue as to who purchased it, we'd certainly like to find out and see if we could get a foto of the suit & the owner to nap in *FM*. A Rare Treat indeed!

We Want to Read Your Mail, MONSTER!

Send us your letters & photos —and then watch how *Fangmail* they may appear in print. Send to:

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FAMOUS MONSTERS
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145 East 32nd St.
New York, N.Y. 10016

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MONSTERS

#188 ON SALE AUG. 17



1994). As they have been shown to be a good predictor of the success of the intervention, the program should be tailored to the needs of the target population.



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INSTANTLY CHECK HERE IF YOU ARE ORDERING HOME MOVIE FILMS:

HEAVY METALS

RESEARCH

CLAIM DISBURSEMENT: Our commitment will be continued if not expanded by state/federal legislation.

Source: U.S. Census Bureau, *Current Population Reports*, 1990.

GIGANTIC ACTION FIGURES!

OVER 12" TALL! FULLY POSEABLE!

It's up, up and away with these dazzling, detailed action figures! Each stands at over 12" tall and features movable arms, legs and head! Superheroes roaming the busy action is not helped by fantastic red, yellow and blue, with plastic details. This rich variety. Like Luthor looks fantastic in green and purple with plastic boots and missing gauntlets on his wrists! Plankton from criminal General Zod wears a gray uniform, with plastic boots, hair, belt, helmet and missing gauntlets on his wrists! Plankton from criminal General Zod wears a gray uniform, with plastic boots, hair, belt, helmet and missing gauntlets on his wrists! Plankton from criminal General Zod wears a gray uniform, with plastic boots, hair, belt, helmet and missing gauntlets on his wrists!



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Imagine the hours of fun you'll have with our new Star Wars action figures from "The Force" and "The Empire Strikes Back" with these superbly detailed figures! They're so big, it's like you're in the movies themselves and coming back to your own in all their 20 centimeter glory. Each is fully poseable and includes detailed! Most feature removable weapons! C-3PO, the droid mascot, just stands a foot tall! R2-D2, who rolls on wheels on his feet, features a retractable panel and a removable dome that makes a clicking sound as it turns! Chewbacca, a gigantic Wookiee, carries a bowcaster and a laser rifle! The Imperial Stormtrooper is a full 12" tall, wears a detailed white and black suit and holds a laser rifle. Jawas, a small desert-dwelling race, will make the chance to order while limited supplies last!



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#10175-112.95



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KRAKEN! FROM "CLASH OF THE TITANS"

Remember the cinematic scene from "Clash of the Titans" when Perseus saves Andromeda from the jaws of the dreaded Kraken? Now the 8-1/2" Kraken from the ocean depths can be yours! He comes complete with green skin and red mouth and eyes! He has a rotating neck, four movable arms and a 20" long tail which swings from side to side! If you look away, better take him out of the box straight!

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